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COURIER

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MAY 1, 1948
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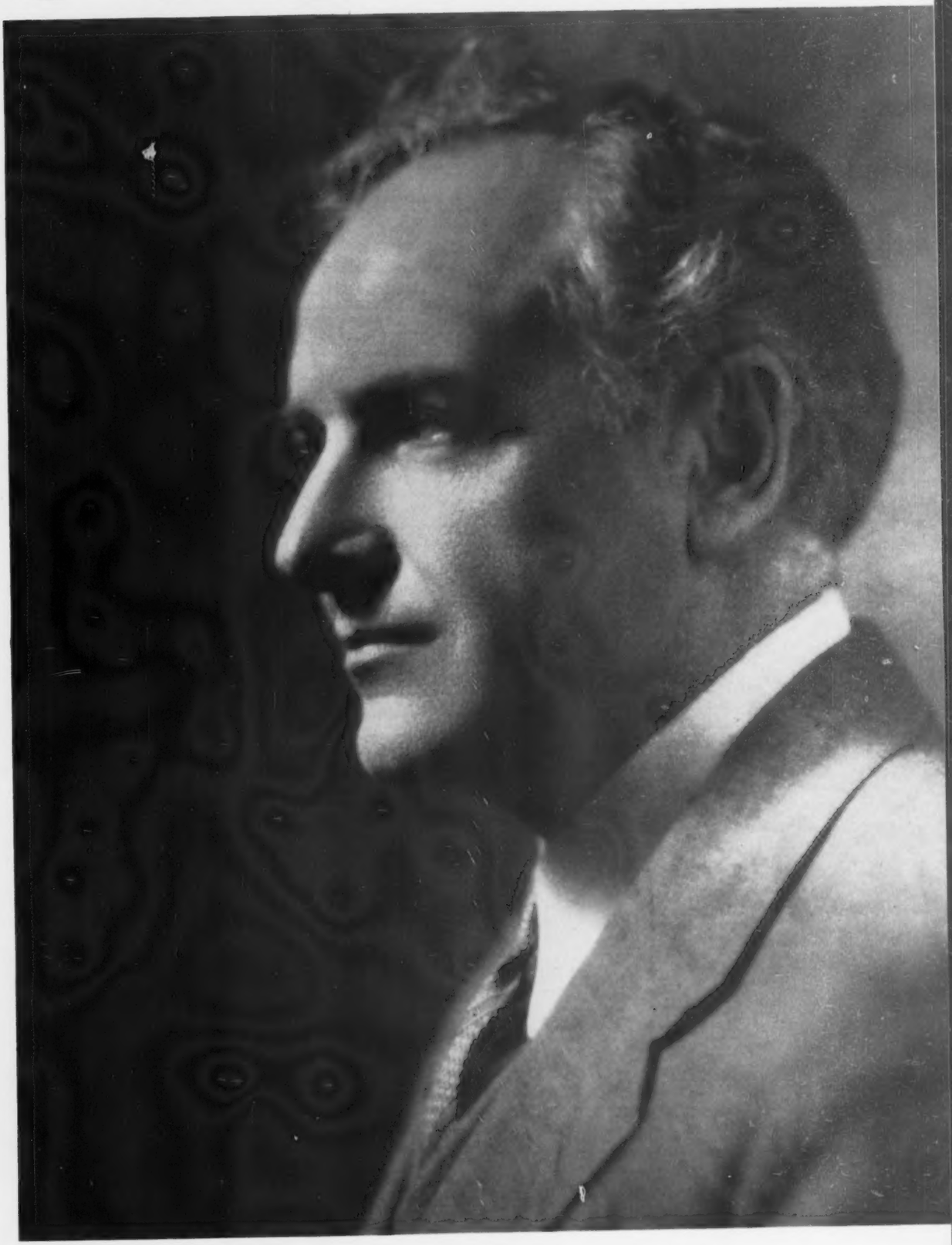
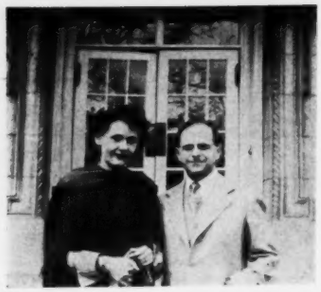


EDGAR SCHOFIELD. Nationally Known Vocal Teacher

SPRING CALLS THE TUNE

"ALUMNI" REUNION.

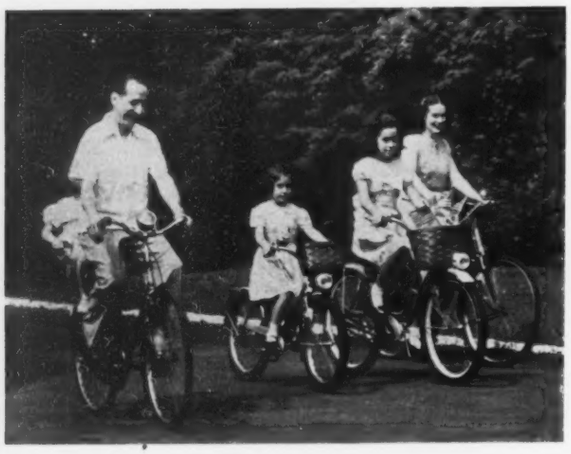
Leon Barzin, conductor of the National Orchestral Association, and four musicians who took part in the special Spring Concert presented by James Garet on April 21 at Carnegie Hall, by the "National Alumni Orchestra." Left to right, George Roth, pianist, and Helen Penn, soprano, soloists; Frederick Wilkins; Jack Braunstein; and Mr. Barzin, who conducted the concert. (Photo by Conrad Eiger.)



MR. and MRS. JOHAN FRANCO after their marriage in Washington, D. C., on Easter Sunday. The composer's bride, the former Eloise Lavrischeff, is a writer.

AS THE AUDIENCE APPLAUDS,

Rose Bampton, soprano, and Fritz Mahler, conductor, take a bow after performing excerpts from Schoenberg's Gurre-Lieder with the Erie (Pa.) Philharmonic Society recently. (Photo by Frank Schauble Studios.)



ON PLEASURE BENT.

Jesús María Sanromá, pianist, takes a brief respite from keyboard engagements to go on a picnic with his wife and daughters.

CONFERENCE. →

Russell Gerhart, conductor of the Altoona (Pa.) Civic Symphony, discusses the fine points of the Grieg Piano Concerto with Percy Grainger, who recently played the work under his baton. In 1948-49, the 20th anniversary season of the orchestra, Mr. Gerhart will conduct six concerts with prominent soloists—Oct. 21, Helen Jepson; Dec. 2, Mischa Mischakoff; Jan. 13, mid-season "pop" concert; Feb. 24, Beveridge Webster; March 31, Bernard Greenhouse; and May 5, Alec Templeton.

(Below) **A BREAKFAST TABLE MEETING**

of Oklahoma State Symphony principals with Joseph Lippman (second from left), NCAC sales representative, preludes engagement of a number of distinguished soloists to appear with the orchestra during 1948-49. Left to right, Joseph A. Federhen, chairman of the symphony's executive committee; Mr. Lippman; Victor Alessandro, conductor; and Dr. J. M. Wilk, chairman of the artists' committee. (Meyers Photo Shop.)

← **AFTER A CONCERT IN WILKES-BARRE, PA.,**

the fourth in a series sponsored throughout the country by the Slovak League of America. Seated is Marienka Michna, who played her fourth re-engagement with the group; and behind her Msgr. John Sabota, chairman of the concert committee; Anna Mae Borsik, accompanist; Peter Jurchak, president of the Slovak League; Paula Zemanchik, Canadian soprano, who sang Slovak folksongs in costume. (Photo by Paul Bieley.)

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NEW YORK MAY 1, 1948 No. 3170

ASCAP vs. BMI

Deems Taylor, president of ASCAP, announced recently that the organization had filed in New York Federal Court its answer to the suit brought last June by the Anti-Trust Division of the Department of Justice. In that action, it was charged that ASCAP had "illegally engaged in a world-wide cartel and conspiracy to monopolize music-performing rights." In the answer, ASCAP denied the Government's material allegations and requested the court to bring Broadcast Music, Inc., into the suit as a defendant. (Stock of the latter is owned by the broadcasters, to whom BMI licenses the right to perform music.)

ASCAP alleged that BMI was attempting to "destroy all associations of composers and authors" and to make the latter throughout the world "subservient to the American broadcasting industry. . . ." It added: "ASCAP is confronted by the tacit threat that, if it shall at any time refuse to bow to the will of the broadcasters, the radio industry could once more shut ASCAP's music off the air and utilize BMI in the same monopolistic manner as was done in 1941."

Mr. Taylor added that ASCAP had no quarrel with individual radio broadcasters or with the NAB.

• • •

The Government charged in its suit that ASCAP was a party to cartel agreements, but the society, in asking that BMI be named a defendant on the grounds that "it stifles competition," did not make a similar charge against the latter organization.

The crux of the present dispute, according to the broadcasters, is whether the Government can compel ASCAP to withdraw from the foreign field—in which it formed world-wide affiliations some time ago, but later cancelled its membership in the Confederation Internationale des Sociétés d'Auteurs et Compositeurs. If this happened, a large volume of foreign music might be available to BMI in case there were again a decision to withdraw ASCAP music from the air.

• • •

"New Look" in Ballads

The New Look seems to have invaded the realm of popular song. Not because the hemline —and sometimes even the slip—has come down, but owing to the recording ban. Just as when the feud between the broadcasters and ASCAP removed all their ballads from the air a few years ago, and caused—among other things—the resuscitation of Foster's Jeannie as a brand new "hit," the rush to get everything possible on wax before the deadline resulted in some feverish digging-up of old favorites.

(La Cinquantaine, probably long in the public domain, has developed a sort of wistful great-grandniece in I Remember Mama—not bad, either.)

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ON THE COVER

Edgar Schofield, eminent vocal authority, has had a distinguished career both as artist and as instructor. Musically trained at the New England Conservatory, the Royal Academy of Music, London, England, and with outstanding private teachers, he sang in concert, oratorio and opera on three continents. Engagements as bass-baritone soloist included 64 concerts on tour with Geraldine Farrar; the Carnegie Hall premiere of Converse's The Peace Pipe; with the Boston Handel and Haydn Society and the New York Symphony; at the Lewisohn Stadium concerts; the Worcester, Spartanburg, Evanston and Oberlin Festivals; and as soloist at St. Bartholomew's and the First Presbyterian Churches, New York City.

As a vocal teacher Mr. Schofield is known from coast to coast, his students being listed for major appearances in opera, concert, and kindred fields of song. He has conducted summer master classes at the University of Western Ontario, London, Canada; Utah State Agricultural College; San Francisco, Berkeley and Hollywood, California. Besides teaching at the Juilliard School of Music, he maintains a private studio. He is a member of the American Academy of Teachers of Singing, NYSTA, NATS and The Bohemians.

IN OUR MAIL BAG

Upholds the American Song
New York City

To the Musical Courier:

Thank you for your article by Rand Smith entitled Are Singers "Unfair" to U. S. Composers? It is high time some one took up this cause.

Without an ounce of "jingoism" in my soul, I am heartily sick of the cry, "There are no good American songs." I seek the German Lied or the French Chanson which puts to shame (to mention only two examples) Sure on This Shining Night, by Samuel Barber; or the Paul Nordoff setting of Music I Heard With You.

More of the same, please. Too many vocal teachers are instilling this false doctrine into their students. Being a conscientious non-composer, I have no axe to grind.

With kindest regards, I remain,

ROBERT PAYSON HILL.

More about Mississippi's "State Song"
Meridian, Miss.

Dear Musical Courier:

First, may I say that I enjoy reading the Courier, having been a subscriber for several years.

However, I did not so much enjoy a recent item in the February fifteenth issue—page 11—titled "State Songs to order." In this item the inference seems to be that Mississippi has no State Song, or any one capable of writing either words or music for one.

The fact is, we do have a beautiful song, the words from the pen of one of our finest poets and writers, Perrin Holmes Lowry, grandson of General W. Q. Lowry, who founded the historical college at Blue Mountain, Mississippi, whose presidents have all been descendants of Gen. Lowry, and all men of high literary attainments, as writers, lecturers, lyceum entertainers, etc. This poem is also called "Mississippi," and embodies the traditions, ideals, and historical background of our state, commemorating the deeds of our founders, and of our many splendid statesmen through the years. The musical setting is in keeping with the text of the poem, and was composed by another native Mississippian, Mrs. Bonita P. Pool-Crowe, a splendid and most prolific writer, who, because of her outstanding ability, has been made a member of Mississippi's Pen-Women's Club.

This song was adopted many years ago as the official State Song of the Mississippi State Federation of Music Clubs, and is used over and over on our programs, also on many civic programs and at various times has been taught in our schools, so that, in this area at least, it is looked on as our State Song. Perhaps we of the musical world here have been selfish and negligent of our duty, in not having done something about its being made official, keeping it to ourselves, not realizing that we have deprived some of the public of a real pleasure.

Well! I have talked myself up to the point of *thanking* you for the item, even though it was as salt on a fresh wound—for it waked me to a situation I hadn't realized existed here—so—thank you!

NETTIE P. BRUISTER,
President-elect, Matinee Musical Club.

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Sixty-Ninth Year
May 1, 1948

THE MUSICAL PARADE: TOPICS OF 1948

(Themes supplied by the staff and contributors, freely transcribed by Russell Kerr)

President Truman sent a congratulatory message to the National Music Week Committee, of which he heads the honorary officers, saying in part: "Music has come to play an increasingly important role in American educational, recreational and cultural life. . . . During the observance [25th annual Music Week, May 2-9] I hope all Americans will come to a greater appreciation of the significance of music as a universal language and as a helpful vehicle for achieving spiritual unity among the peoples of the world. . . ."

• • •

TONAL TATTLING. — Jose Iturbi has been making appearances in Spain for the first time since 1933, and conducted and played piano solos in Madrid with a chamber orchestra for the benefit of the Musicians Aid Association there. . . .

Dr. Howard Hanson, director of the Eastman School of Music, was awarded the Rochester Museum's Civic Medal on April 28 for distinguished service to music. He inaugurated the Louis C. Elson Memorial Lectures on Music at Harvard University recently, his two talks being devoted to The Materials of Music. . . .

• • •

Owing to slowing up of rail travel and non-arrival of costumes the "Met" gave its first opera, Carmen, in the Atlanta series with some singers in street clothes. Risë Stevens vamped in her usual habilaments, but Don Jose (Kurt Baum) wore a blue suit. . . . Walter Ducloux, American conductor, and veteran of U. S. Army, says he was ousted from musical direction of the Brnö (Bruenn) Opera by the new Czech regime and left for Paris. . . .

• • •

Fourth Chopin competition in Warsaw will be held in 1949 to mark the centenary of the composer's death, and entrants (pianists between ages of 15 and 29 from all countries) who wish to compete and play an all-Chopin recital must send applications before Jan. 1 of next year to the Chopin Institute of that city. . . .

• • •

Former Metropolitan Opera star Maria Jeritza, still very glamorous, was married to bachelor-socialite Irving F. Seery, a Newark, N. J. business man and lawyer, at St. Patrick's Cathedral on April 10. The afternoon ceremony was followed by a reception at the Hotel St. Regis Roof given by the bride's close friend, the music patroness, Mrs. Busch Greenough. This was the third marriage for the Austrian-born singer, who was first the wife of Baron Leopold Popper (a union which was annulled) and then of movie-producer Winfield Sheehan, who died in 1945. Mme. Jeritza met her present husband last season at the "Met," where she was often a guest in a box adjoining that of Mr. Seery, a devoted opera lover. Their friends wish the popular couple the very best happiness.

• • •

Ezio Pinza has announced he will appear in Mister Ambassador, a play with music, on Broadway next season, but will also retain his regular Monday evening radio date, on which day there will be no performance. He will sing "not more than 15 minutes" during the new show, which portrays the career of a dashing diplomat. . . . Lilly Windsor, soprano from America who has been appearing with the Rome Opera, was received in a special audience by the Pope before leaving by plane for America. She was re-engaged in Rome. . . . The Musicians Emergency Fund's president, Mrs. Lytle Hull, reported it was "receiving four times as many appeals from artists for assistance as it did in 1946 and 1947," and announced a fund drive for its Hospitalized Veterans Music Service, in which over 2,000 men are receiving free tonal instruction. Fritz Kreisler was guest of honor and Jean Tennyson received a scroll for her work as chairman of the Artists' Hospital Program. . . .

Toscanini marked his 81st birthday recently with no special celebrations, but remarked that "when he reached 90, NBC might give him a present. . . ."

• • •

Walter Damrosch has announced his resignation from the presidency of the American Academy of Arts and Letters (which he held since 1941) on the plea of his age. Paul Manship, sculptor and member of the organization since 1932, has been appointed to fill the unexpired term. Archibald MacLeish, poet, was named to take Dr. Damrosch's place on the board of directors.

• • •

Villa-Lobos has composed the score for a musical play, Magdalena, which the Theatre Guild will stage next season. . . . Prof. Raymond Dvorak, 48-year-old bandmaster of the University of Wisconsin and president of the National College Bandmasters' Ass'n, who was badly injured and lost his right arm as the result of a streamliner wreck at Kremlin, Okla., April 15, while en route to Enid to serve as judge at a music festival, is recovering in a hospital in the latter city and will resume his musical career as a "southpaw" conductor. . . . A new surrealistic color film, Dreams That Money Can Buy, based on ideas by the artists Man Ray, Alexander Calder, Marcel Duchamp, Max Ernst, Fernand Leger and Hans Richter, with musical score by David Diamond, John Cage, Paul Bowles, John Latouche, Darius Milhaud and Louis Applebaum, is now running in New York. . . .

Opera Workshop of the Hartford School of Music recently introduced an opera, Escape from Liberty, based on historic happenings in that state, with book by Douglas M. Fellows and music by Robert Doellner. . . . Univ. of Minnesota is holding Composers' Forum, May 17 to 23, at which works submitted will be played over by a symphony orchestra at seven sittings. . . .

• • •

Cincinnati Symphony has announced among 1948-9 soloists Marimi del Pozo, coloratura soprano, "subject to release by the Metropolitan Opera Association. . . ."

A World Peace Hymn by Thomas Patton Mock was sung by a newly founded World Peace Quartet (Thelma Cobb, Dorothy Hartzell, Thomas Johnson and Fred Greenwood—the latter two ex-GI's who served in the Pacific Theatre) at a recent patriotic program of the N. Y. Division, United Daughters of the Confederacy. . . .

AFM will spend $1,736,721.62 during the next nine months to provide free music in veterans' hospitals and other institutions, public parks and auditoriums, juvenile delinquency programs, and public service projects throughout U. S. and Canada, according to announcement by James C. Petrillo, president. . . .

New York has opened a new public High School of Performing Arts at which talented boys and girls will be trained free for musical, stage and ballet activities. . . . Hallé Orchestra of Manchester, England, has cancelled its visit to the Prague Festival this summer. . . . At recent 20th anniversary celebration of the founding of Birobidjan, autonomous state for Jews in the Soviet Union, Enesco and Richard Tucker bowed out because of their "aversion to the political aspects" of the program at Carnegie Hall, but the concert went on. . . .

Now that television is really here, symphonic musicians are reported much more fussy about keeping their hair cut and clothes pressed.

• • •

News from Los Angeles tells of the marriage of handsome Stella Roman, "Met" Opera soprano, and Frank Vitale, business man of that city, on April 10. Judge Allen Ashburn of Superior Court performed the ceremony. Best wishes. . . .

• • •

When he played the Beethoven "Emperor" Concerto under Bruno Walter with the Philharmonic, Rudolf Serkin's audience included his five-year-old son Johnny, brought down from their home near Brattleboro, Vt., to hear his first concert. The tow-headed, blue-eyed youngster attended a rehearsal. Walter interrupted the performance to discuss a musical point with Serkin. Johnny, amazed, turned to his mother and said in a shocked voice: "I thought he *knew* it!"

• • •

Reports from Moscow, via Paris, have Shostakovich ejected from his chair of music at the Moscow Conservatory. Also, this report alleges, Vissarion Shebalin is out of the directorship at the Conservatory, with Dimitri Kabalevsky as successor, and Aram Khachaturian is replaced by Tikon Khrennikow. Works by all of them have been heard in U. S. . . .

Finals in the auditions of the American Theatre Wing Concert Awards, which include a New York debut recital this spring, have been won by Donald Johnston, baritone, of Summit, N. J., while informal recitals as honorable mentions went to Melvin Bartell and Philip Bond. . . .

Among early summer's events is the Maggio Musicale in Florence, April 27 to June 6, with orchestral concerts led by Furtwaengler and Dobrowen, operas under Serafin and others including Salome, Khovantschina, and triple bill of Donizetti's Il Campanello di Notte, Malipiero's Sette Canzoni, and the ballet Les Mariés de le Tour Eiffel, by the French Six. . . .

Prolific Benjamin Britten has written a new cantata, Saint Nicholas, to be premiered at music festival in Aldsburgh, England, June 6-13; he will conduct his opera Albert Herring, and appear in concerts, as will Clifford Curzon, British pianist. . . .

• • •

Stanley Hummel, who has been giving Chopin cycles this season, tells the story that in one community, "after his third recital, a reviewer linked his name with the word 'nuance.' Following the next program, one of the backstagers said, 'Mr. Hummel, I feel that you gave the best performance of the series tonight.' Then she added anxiously, evidently with a thought to the morning papers, 'You *were* sending out nuances, weren't you?'"

• • •

Things seem to be so strained internationally that the Cincinnati Symphony recently gave Rimsky's Russian Easter Overture under the title of Overture, Bright Holiday. . . .

• • •

Following the proposal by a daily newspaper in Chicago that the principal concert hall should be draped in black because of the dismissal of Rodzinski, an enterprising decorator, who promises "24-hour service," writes us: "I would be very glad to supply the mourning drapery for Orchestra Hall. In view of my interest in good music, I will be very glad to quote a special rate. . . ."

Well—er, thanks!

LONDON'S OPERA RESUMES ITS PRE-WAR BRILLIANCY

By ARTHUR NOTCUTT

London

The "Kirsten Flagstad" Season, for so it was described by the Covent Garden authorities, began with great success. Immediately the box office opened long queues lined up, and within a few days all seats were disposed of for the season with the exception of a few at $6 each. Ten performances of Tristan were scheduled and six of Walküre: such is the power of attraction of a world-famous singer—to say nothing of Wagner!

Quite a wonderful audience assembled on the opening night—the best dressed since the opera house re-opened after the war. Interspersed, however, with evening dress were lounge suits as 6 o'clock, at which hour the opera commenced, hardly leaves a City man time in which to change into evening dress and reach the theatre on time, but a large majority did so.

In the upper regions of the house—in addition to the regular habitues of those seats—were a large number of young people who had probably never heard a Wagner opera in German before and whose experience to date could only have consisted of broadcasts or gramophone records. (In England, as in America, since 1939 a new generation of opera-goers has grown up, whose keenness and enthusiasm are notable. At present they are inclined to discriminate insufficiently between what is ordinary in performance and what is first-class—but greater judgment will come with experience.)

Opening Night Ovations

Those of us who have heard innumerable Wagner seasons and the great Isoldes of the past 40 years or more were keenly anxious to hear if *the* great Isolde was still as supreme as ever. Flagstad had not sung in opera in London since 1938 (though she has made several concert appearances): it was quickly realized after she had sung a few bars that she was still the superb singer we knew then. Especially remarkable is her ease of tonal production. She is the Irish Princess of Wagner's creation, magnificent in her outbursts of rage, tender in her love scenes and intensely dramatic as the great drama unfolds, while the climax of the Liebestod is moving in the extreme.

The Tristan—August Seider—was new to London. There are not many fine Tristans in the world today, and unfortunately he is not among that number. The Covent Garden authorities must have had an unenviable task in casting this role. Four of the best are in America, namely Melchior, Ralf, Svanholm, and Lorenz, and as far as one can hear, there is no one on the Continent of outstanding merit. Seider has a good appearance and a reasonably pleasant voice: he sings the music fairly adequately within his limitations and does not "bark," as some tenors have been known to do. He was at his best in the third act.

Hans Hotter is in the great line of Wagnerian baritones: a magnificent voice and personality, whose Kurvenal was the equal of any heard here. He was the faithful retainer to the life—a fine artist.

A most pleasant surprise was the success of a young English mezzo—Constance Shacklock—who has a lovely, warm voice and as Brangäne played up splendidly to Flagstad. She sang the music with a high degree of intelligence and was especially effective in the warning from the Tower. King Marke was done by Norman Walker—a well known British bass, who sang this part in the 1939 season under Beecham. He has a fine voice but was too static and not sufficiently emotional: he might have been singing an oratorio—of which he is an accomplished exponent.

Orchestral Details

The opera was conducted by Dr. Karl Rankl, the Director of Opera at Covent Garden, who has been resident in this country for some years. He has hardly received sufficient encouragement from the English critics. The orchestra is the same as that which plays for the ballet and other operas: many of its members are young musicians and can have had little experience of Wagner. They are enthusiastic but overworked, and it must have been no easy task for Dr. Rankl to train them in the subtleties of such a score as Tristan. He is an excellent Wagner conductor, one of considerable experience, who does not drown the singers, yet keeps the emotional pulse of the drama at a high pitch. (Flagstad sings the Liebestod very slowly, and there was complete understanding between singer and conductor.)

The third performance—with the same cast—was attended by the Queen, Princess Elizabeth and the Duke of Edinburgh and Princess Margaret. There was again an enormous audience and great enthusiasm.

At a later performance, there were two changes of cast. A British baritone, Tom Williams, was the Kurvenal and gave a highly creditable interpretation. The Marke was David Franklin, who sang with dignity and great intelligence; his higher notes were inclined to be rough but his diction and phrasing were admirable.

Changes in London Season

Before dealing with Walküre, some reference should be made to the conditions under which opera is given at Covent Garden nowadays, which are entirely different from those ruling before the war. Then, the season was given in May and June for a few weeks only, and was divided between German and Italian operas, though occasionally some French works were heard. These seasons were financed in turn by various wealthy syndicates, and many of the world's finest artists engaged: obviously prices of admission had to be high. It was familiarly known as the "Grand" or "International" Opera season. The artistic director was Sir Thomas Beecham, which fact guaranteed that the orchestral playing and general standard would be of a high class.

It was evident after the war that opera could no longer be presented under these conditions. During the conflict the opera house had been used as a dance hall and might have remained so had it not been for the enterprise and courage of Messrs. Boosey and Hawkes, to whom music-lovers owe a lasting debt of gratitude. This firm secured a lease of the opera house and the Covent Garden Opera Trust was formed. As you already know, the theatre reopened in February, 1946, with a long season of ballet, and plans were laid for the establishment of a permanent opera company.

Especial pains were taken in the selection and training of the chorus, a splendid body of singers.

In a little over a year, a repertoire was built up which included works of such diverse types as Carmen, Manon, Magic Flute, Rosenkavalier, Turandot, Rigoletto, Peter Grimes, Trovatore, etc., all sung in English (the only exception being Tristan, given in German). The main idea evidently is to build up a National Opera. Previous attempts have been made in this direction, but none has been lasting; the present effort has, however, a real chance of success.

A GALA EVENING AT COVENT GARDEN.

The Royal Family are in the second box from the stage in the middle tier. (© by Graphic Union, courtesy British Information Services.)

No doubt the management would admit that mistakes have been made, but these errors of judgment are being corrected. For the first few productions lavish scenic effects were attempted and it would seem that more attention was given to these than to engaging the right type of singer. The main features of any opera season surely must be the singing and orchestral playing, and no magnificence of *décor* is likely to create a permanent public unless the singing and playing are of a reasonably high standard. This is now being achieved.

In addition to the resident company, two foreign troupes have played for short seasons, the San Carlo Opera Company of Naples and the Vienna State Opera Company, both of whom sang in their native language. They had sold-out houses and were greeted with enthusiasm by the public.

The Valkyrie in English

In deciding to produce The Valkyrie in English, it must be realized that considerable difficulties had to be overcome and the casting of many of the roles must have presented a problem.

For Brünnhilde there was Flagstad and for Wotan Hotter—both of whom agreed to learn their respective roles in English. Flagstad appeared to have very little difficulty with the language and sang gloriously, though not perhaps with the same superb ease as when she sings in German. Hotter had a more difficult task because as a German who had sung the role so frequently, the mere memorizing of the words in a strange language must have meant hours of study. He is without doubt one of the finest Wotans heard in London, but one felt that had he been free to concentrate entirely on the role without having to think of the words, he would have risen to greater heights. His declamatory power was superb, but his voice is also capable of great lyric expression and this branch of his art was not apparent.

The standard of the other members of the cast was not—and could not be expected to be—on this level. The Sieglinde, Doris Doree, a charming American soprano who has had a great success here, was not by any means at her best. The Siegmund, Arthur Carron, has appeared at the "Met," but his voice appears to have lost some of its ring and though he sang adequately, there was little warmth or passion in it. Edith Coates, a dramatic mezzo who was graduated from the Sadler's Wells Company, gave a forceful and vivid interpretation of Fricka, but neither her gestures nor her singing was that of a Goddess.

FLAGSTAD AS ISOLDE

David Franklin completed the cast as Hunding. The orchestral playing was on a much inferior level to that of Tristan: there was no poetry in the first act. The brass was rough at times, though they played the difficult soft passages quite well. There was also some raggedness in the strings, especially the violins, which lacked body. The Covent Garden Orchestra can play better than this.

The producer, Friederic Schramm (a Swiss—who also produced Tristan) had some original ideas of lighting—which by no means all found favor. Large spotlights were installed at the top of the auditorium, and followed the singers about on the stage like searchlights!

In spite of these shortcomings, the performance was memorable owing to the superb art of Flagstad and Hotter. Dr. Rankl's tempi were just right. (Some conductors drag them in Wagner.)

The Queen and Princess Margaret attended the first performance of Valkyrie and occupied the Royal Box. This royal encouragement set the seal on a season which has given enjoyment to vast numbers of new Wagner enthusiasts.

BOSTON: KOUSSEVITZKY'S RESIGNATION, MUENCH APPOINTMENT DEBATED

By JULES WOLFFERS

BOSTON.—News that Serge Koussevitzky is to be succeeded by Charles Muench as conductor of the Boston Symphony Orchestra at the conclusion of next season—as briefly announced in the last issue of Musical Courier—has been the chief topic of discussion among music-minded New Englanders.

The announcement was made at the annual meeting of the Friends of the Boston Symphony Orchestra. After Dr. Koussevitzky had conducted two Wagner Preludes for the 1,000 Friends present, he was followed by Henry B. Cabot, president of the trustees, who read the exchange of letters which contained the momentous news. Dr. Koussevitzky's letter said:

"My Dear Friends:

"It is of profound regret to me and a painful duty to confirm by the present letter my decision to resign as conductor and music director of the Boston Symphony Orchestra following the season 1948-1949, which will also mark my 25th anniversary with our great and loved orchestra.

"I am moved to make this decision because I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season.

"It is not without deep concern and heartache that I shall come to part with an orchestra to which I have devoted 25 years of my life and am bound by a quarter century of uninterrupted work and artistic achievement.

"I can take comfort in the thought, however, that our association will not be completely severed, and as Director of the Berkshire Music Center I shall continue to serve the great educational and cultural cause, radiating from Tanglewood, thus carrying on the responsibility for a unique venture which you helped me bring to life and which has developed to become an outstanding chapter in the history of the Boston Symphony.

"Let me express to you my warm and heartfelt appreciation for your confidence and friendship throughout these long years, that helped to make my work a labor of love, possible only in an atmosphere of understanding and harmony."

Trustees' Reply

Mr. Cabot then read his reply:

"Dear Dr. Koussevitzky:

"Last Wednesday at the trustees' meeting you presented a letter to the board resigning as conductor and musical director of the Boston Symphony Orchestra following the season of 1948-1949, which will mark the 25th anniversary of your leadership with your—may I say, our—orchestra. That meeting was adjourned until today, and the trustees have asked me to accept your resignation and to express for all of them their regret that the time is so near at hand for the conclusion of the most brilliant leadership and the most devoted service which the orchestra has ever enjoyed from anybody.

"Your letter gives us some comfort, however, for it re-affirms the association which will continue through your position as music director of the Berkshire Music Center. For our part, and we hope you will feel the same, we should like to broaden this association by anticipating that you will return to us as a very special guest in the Winter season.

"You have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world. And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times and by your vision point to security and incredible accomplishment.

"Our heartfelt thanks and God bless you always."

Appointment a Surprise

While there are those who expected that Dr. Koussevitzky, in view of his great achievements, might have been appointed music director for life regardless of the number of concerts he would have personally conducted, news of his retirement was not unexpected. It was the announcement that Charles Muench was to be the new leader that caused some mixed reactions. One suspects that the choice of any conductor would have aroused similar feelings. It is no easy task to follow a Koussevitzky, and Muench deserves every opportunity to prove his right of succession. It is said that Dr. Koussevitzky admires his work and approves of the choice. Meanwhile one year still remains of Dr. Koussevitzky's tenure and it is expected that this silver jubilee will be an outstanding climax to his brilliant career.

Other news of the Friends' meeting included the announcement that the Friends have pledged $156,000 this year. There are 324 new members. Oliver Wolcott was unanimously re-elected chairman of the Friends. The Tuesday evening radio broadcasts now have 21 cooperating sponsors, which will bring the radio revenue almost to last season's level. Recording royalties are expected to increase, but general operating expenses have also gone up.

Barber Work Premiered

The following day Dr. Koussevitzky listed the Brahms Symphony No. 3, the first performance of Samuel Barber's year-old Knoxville: Summer of 1915, for soprano and orchestra, with Eleanor Steber as soloist, and the Sibelius Second. His appearance on the podium, coming the day after the announcement of his resignation, proved dramatic. As he entered the orchestra rose as one, an example gradually followed by the audience. For over half a minute Dr. Koussevitzky faced the applauding throng. On his face and in his bearing there was an almost undefinable mixture of pride, regret, pleasure, sorrow and appreciation. Then with a courteous and graceful gesture he waved audience and players to their seats and began the business of the afternoon.

As for the Barber, neither the words nor music were at all remarkable. James Agee has used a sort of "stream of consciousness" technique in reviving memories of his childhood in Tennessee. But unless one can make one's own experiences partake to some extent of a universal appeal, there is not much point to these intimate revelations. The music for the most part meandered along sympathetically and soothingly. The representation of the street car, however, was excellent. One heard in all its primal simplicity, the gong, the whine, the roar of the tracks.

Miss Steber sang beautifully, with good diction, and a soaring voice of rich, warm color. If she was not at times able to compete with the denser orchestral sections, that was not her fault. Tonally and visually she left a fine impression.

Debussy Score Sung

A stirring concert version of Debussy's Martyrdom of Saint Sebastian was the principal attraction for Boston Symphony patrons at the 20th pair of programs. With Charles Muench as guest conductor, d'Annunzio's mystery play received clear and authentic treatment. The oniy discordant element was the Cecilia Society Chorus, which in spite of undoubtedly sincere effort by its members and earnest training by its conductor, Victor Manusevitch, simply did not have the quality needed to match the level of the other participants. Four young singers were given the solo assignments: Nancy Trickey and Adele Addison, sopranos, Dorothy Cornish and Eunice Alberts, contraltos. That they deserved this opportunity to appear as assisting artists was fully demonstrated by the results achieved.

Outstanding was the speaker, Raymond Gerôme, whose beautiful diction and ecstatic utterance were in themselves music of a most exquisite sort. His gaunt frame was shrouded by a frock coat of antique flavor which, cleverly enough, imparted a mildly ecclesiastic tinge to the proceedings. Muench welded all forces together to form a fine over-all projection. Both in the Debussy and in the opening Schubert Symphony No. 5, the conductor's work was notable for its refined ardor and excellent taste.

"Met" in Week's Stay

One week of opera was allotted to Boston by the Metropolitan when it presented works from the standard repertoire before capacity audiences at the Boston Opera House. Critical reaction this year was not unfavorable.

Chamber Music Novelties

The Twilight Chamber Music Series, sponsored by the New England Conservatory, for its third program presented the Boston Society of Ancient Instruments in a program of Couperin, Gibbons, Abel, Susato, Handel and Telemann. (In the last issue we announced that the "ancients" had retired their viols for the season, but we are glad to say that the report was premature). Mr. Zighera and his associates, Messrs. Federovsky, Bernard, Dufresne and Bodky, played smoothly, precisely and with a contagious enthusiasm to which the audience was quick to respond. The Abel Sonata for unaccompanied gamba won for Mr. Zighera an ovation, though the audience was small.

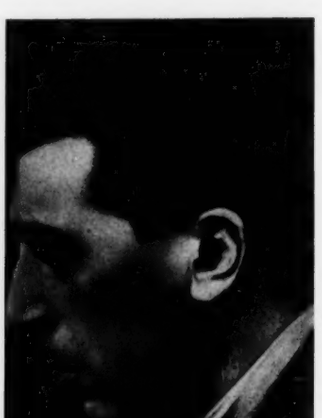
In the series illustrating the history of violin literature which Efrem Zimbalist has been giving at Jordan Hall under sponsorship of the South End Music School, sonatas by Brahms and Reger, Bruch, Wieniawski, Saint-Saens and Sarasate made up the penultimate program. In spite of Mr. Zimbalist's authority and artistry, and the excellent sponsorship, the number of empty seats would have discouraged any but the most high-minded artists who, like Mr. Zimbalist and his partner, Vladimir Sokoloff, give of their best to those who come regardless of number.

Over in Cambridge, the Collegium Musicum performed a winsome musical rarity, Vivaldi's cycle of four concertos for violin with strings and harpsichord —The Four Seasons—in utterly ingratiating style, with Wolfe Wolfinsohn giving a smooth and understanding performance. Nor was there standing room only for the Stradivarius Quartet at Boston University when works of Mendelssohn, Hindemith and Beethoven were well played.

Mendelssohn's St. Paul Revived

Among other events, Symphony Hall housed a splendid representation of Mendelssohn's St. Paul, rarely heard hereabouts. Dr. James R. Houghton proved to be an inspiring and stimulating conductor. There was balance and depth to the chorus, and the work of the student soloists was marked by a faithful adherence to good style. Due to unavoidable circumstances piano and organ had to supply the place of an orchestra, but the excellence of pianist Antoinette Giannini and the support of organist Samuel Walter made up in large measure for the lack of orchestral color. Soloists were Harriet Hayes, Estelle Reemie Freeman, Donald Sullivan and Donald Sanford. Ted Mekelatos and Gilbert Whitney were the Two False Witnesses.

Janet Hayes' public recital at Brown Hall reflected credit on the policy instituted this year by the New England Conservatory of presenting candidates for its Artist Diploma in full-fledged public debuts, with critics "and all." Accompanied by Felix Wolfes, Miss Hayes sang with fine taste and musicianship, her Bach being splendid. . . . At Jordan Hall, Efrem Zimbalist concluded his interesting exposition of the history of violin music with a program of late 19th and early 20th century examples by Strauss, Ysaye, Chausson, Ravel and Sibelius, marked by elegance and refinement. Vladimir Sokoloff was assisting pianist. . . . In the same hall, Katherine Baxter, local pianist, gave substantial performances through a long and taxing program. She has good musical sense, a reliable technique and a really lovely legato. Tempi might be toned down a little at times. . . . At the Gardner Museum, Shulamit Silber, New York violinist, returned with another unhackneyed list to please a capacity audience drawn by her splendid work here last season. A first Boston performance of Kauder's Sonata in G proved interesting. Other items were a Veracini Sonata, Beethoven's F major Romance, Spanish Suite by Nin, Bartok Rumanian Dances.



FRANCO CASAVOLA,
Italian composer, whose opera Salammbo was scheduled for its world premiere at the Rome Royal Opera on April 28. (Foto Vacca.)

Costanzo Gero Scores

Opposite Lily Pons in Lucia

This production of the Connecticut Opera Association was in keeping with the already substantial tradition which the organization has built for good voices. My personal preference was for Costanzo Gero's Edgardo. Gero is a genuine Donizetti tenor, truly a rara avis. His final Tomba delg'avi miei was magnificent—an outpouring of golden tones, grippingly expressive. This was irresistible song, the best moments that opera can provide. In fact, it is such singers as Gero who keep opera alive.

The Hartford Times, April 9, 1948

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Salzburg, Vienna, Holland Cities Plan Festivals

By DR. ERWIN MITTAG

Vienna

The program for the Salzburg Festival of 1948 has been drawn up in a rough outline. Thanks to the readiness of the American authorities, the accommodations this year will be on a larger scale. You have already heard details of the works to be performed, and now the conductorial assignments are announced, the operas Orpheus by Gluck and Figaro's Marriage by Mozart will be performed, both under the direction of Herbert von Karajan, Fidelio will be led by Furtwängler, and Mozart's Abduction from the Seraglio given under Josef Krips. Le vin herbé by Frank Martin, the Swiss composer, will be produced as a novelty, in operatic form, conducted by the Hungarian Ferencz Fricsay.

There also is a rich schedule of other events, including orchestral concerts, chamber music and sacred music performances, which complete the program as usual.

Vienna also is looking forward with excitement to its Spring music festival, which is to include a great celebration of Mahler and will also fulfill the ardent wish once more to see Bruno Walter on the stage.

Revival of Concert Life

The slow but steadily progressing stabilization of conditions in Austria is exercising a beneficent influence on art. The denazification of artists has been terminated and demonstrations of former concentration camp inhabitants, such as the one which delayed by an hour the beginning of a concert conducted by Furtwängler, are a thing of the past. In Vienna and in the provincial capitals a great variety of first-rate music is in full swing. There are a great many symphonic and chamber music concerts performed and solo concerts of international celebrities are expected in the spring.

Two American artists made appearances this winter. The pianist Wallerborn, with his astonishing repertoire of classic and modern music, gave several concerts. Another guest from the States, Dési Halban, closely connected with Vienna by her parents, obtained a full success. She sang works of Schumann and Gustav Mahler and her concert was an event, both from the social and artistic point of view.

Wilhelm Furtwängler gave a series of concerts with the Vienna Philharmonic Orchestra. Beethoven's Seventh and Eighth Symphonies, Tchaikovsky's Pathétique, compositions by Brahms, Hindemith and Ravel, under his direction, called forth veritable storms of applause in halls sold out weeks beforehand.

The importance and popularity of Herbert von Karajan, a conductor not yet forty, is steadily increasing in Austrian musical life. His musical qualities are unusual; orchestra and public willingly lend themselves to his concentrated suggestive power. He is not of the sentimental type but, on the other hand, a conductor, who values above all accuracy and faithful rendering.

One of the many tasks which he has set himself is the spreading of Sibelius' works, who is not as popular in our country as he is in the States. Some time ago, Karajan gave Sibelius' Seventh Symphony and Finlandia. With the concurrence of Viennese artists, he has also made a number of records for Columbia including Schubert's Eighth Symphony and Beethoven's Seventh and Ninth. The next important choral work to be recorded is the Brahms Requiem with two members of the State Opera, Elisabeth Schwartzkopf and Hans Hotter.

Noted Chorus Reorganized

Further, Karajan has initiated the reorganization of the "Singverein," a well-known Viennese choir. Out of 550 candidates, the 250 finest voices were picked, to make a vocal instrument of rare perfection. Among other great choral works, The Book with the Seven Seals, by Franz Schmidt, was heard. Anton Heiller, a pupil of Schmidt's, whose Toccata has attracted a great deal of attention, led this score with fervor.

Dr. Karl Böhm, who at the moment is successfully conducting the Scala orchestra in Milan, directed several Mozart concerts here. Carlo Zecchi, an Italian artist, earned much applause by his interpretation of Schumann through the Symphony Orchestra. Rafael Kubelik, who is playing a leading rôle in Prague, gave a Philharmonic concert. Prokofieff's cantata Alexander Nevsky, under the direction of Josef Krips, with Rosette Anday as the successful soloist, attracted much notice.

Opera Repertoire Grows

The repertoire of the State Opera is already a very large one. Numerous Mozart and Verdi operas, as well as works by Richard Strauss and Puccini and a few of the Wagner operas form the nucleus of the program. The absence of Max Lorenz required a recasting of the heroic tenor parts, for which Günter Treptow was engaged. Danton's Death by Einem was performed by the Salzburg cast. Janacek's Jenufa will be shortly restaged with the Czechoslovakian conductor Krombholz as a guest. Josef Krips and Rudolf Moralt are permanent conductors at the Opera.

A very successful restaging of The Magic Flute, under Krips' direction, with the singers Welitsch, Seefried, Lohse and Lipp and the outstanding tenor Dermota, completed the series of Mozart performances which, during the sojourn of the Vienna Opera in London, met with great success. (Don Giovanni and Cosi fan tutte will be performed by the Vienna Opera in Brussels this Spring.) A reprise of Verdi's Don Carlos with Anni Konetzni, Höngen and Alfred Jerger as High Inquisitioner, took place under the prudent conductorship of Dr. Böhm.

Although many of these performances are very good, still the habitué of the old Vienna Opera finds it difficult having to miss the magnificent house on the Opernring, whose reconstruction will take some time. The smaller hall, where operas are now performed, requires different gestures on the stage and other dispositions of sound in the orchestra. However, the continuity of good opera performances is being taken care of, and so Austrians will have to be as patient in this direction as they are in so many others.

New Publications

The great interest Austria is taking in music and everything connected with it is also proved by the large number of new publications and magazines treating musical themes. Joseph Marx, the Nestor of Austrian composers, has written a book, The Thoughts of a Romantic Realist, full of profound perceptions. A number of publications on Haydn, Schubert, Hugo Wolf are meeting with lively approval. This is all the more noteworthy, as the scarcity of money following the currency reform generally tends to make people avoid superfluous expenses. But Vienna never finds music superfluous and this may be taken as a good omen that Vienna will be able to hold its position as a metropolis of music in future.

Poulenc and Bernac to Tour U. S. in Joint Recitals

Francis Poulenc, French composer and pianist, and Pierre Bernac, French tenor, will come to the United States for the first time in November and make a joint recital tour, under the management of F. C. Coppicus and F. C. Schang of Columbia Artists Management. Their New York debut takes place in Town Hall on Nov. 7. The two artists have been giving joint recitals in Europe for a number of years.

AT LA SCALA, MILAN

Ellabelle Davis, American Negro soprano, meets with Mario Labroca, Artistic General Director of that opera house, to conclude arrangements for opera performances with his company on her return to Europe in the spring of 1949. The photo was taken in his office the day after Miss Davis' concert there, at the end of which she had 19 curtain calls. (Publifoto.)

The Hague

Sponsored by the Concertgbouw of Amsterdam, the Maatschappij Zeebad Scheveningen, Residentie Orchestra of The Hague, the Netherlands Opera, the Wagnervereniging, the Netherlands Radio Unie, N. V. Philips Eindhoven, the Rijksmuseum at Amsterdam and other cultural institutions, the establishment of the Holland Festival in Scheveningen has been announced. It represents a revival of last summer's festival entitled "High Arts in the Lowlands"; and it is the intention that this festival, which will be held at Amsterdam and Scheveningen between June 15 and July 15, shall take place regularly every year at about that time.

It promises to be an important cultural event. A rich musical program is planned. Twelve symphony concerts will be given; eight by the Residentie Orchestra and four by the Concertgebouw Orchestra. Concerts will be led by Leonard Bernstein (two), Charles Munch (two) and Carl Schuricht (four). Other conductors will be Eduard van Beinum, Igor Stravinsky and George Szell. The soloists announced are Robert Casadesus, Kathleen Ferrier, Yehudi Menuhin, Julius Patzak, Nathan Milstein, Simon Goldberg, Jan Smeterlin, Bartlett and Robertson.

Participating also will be Dutch soloists and composers. The Rotterdam Philharmonic Orchestra, directed by its permanent conductor, Eduard Flipse, will give a concert at The Hague entirely devoted to Dutch composers. Carl Schuricht will conduct Walpurgisnacht by Mendelssohn, a work rarely performed, and Mahler's Second Symphony with Dutch singers as soloists. The Fourth Symphony by Henk Badings and the Third Symphony by Leon Orthel will be heard. In addition to The Tales of Hoffmann, Faust, The Abduction from Seraglio, Carmen, and The Bat, the Netherlands Opera will present the world premiere of the prize-winning opera, Duenna, by the Spanish composer Gerhard.

The Wagnervereniging will present a performance of Pelléas et Mélisande by Debussy, conducted by Henri Tomasi with French singers in the leading parts. Stage direction will be under Dr. Lothar Wallerstein. Another interesting event will be The Beggar's Opera in a version by Benjamin Britten.

Great choral works mentioned for performance are Honegger's Jeanne d'Arc au Bucher, and Bach's B minor Mass, which will be performed in the famous old church at Naarden by the Bach Society. The Ballets des Champs Élysées from Paris will also be presented.

All these events will take place at Amsterdam and at Scheveningen. In addition, exhibits will be organized by the musicians at Amsterdam, The Hague and Rotterdam.

American and English visitors who plan to attend this event can book their passage and tickets now in New York and London. FRITS NOSKE.

Walter to Mark Restoration of Mahler Bust in Vienna

Bruno Walter left for Europe on April 20, going to Switzerland for a two-weeks' rest. On May 6 he flies to Vienna to conduct the Mahler Second Symphony on the occasion of the restoration to the Vienna Opera of the Rodin bust of Gustav Mahler, which was removed from the foyer of the opera house by the Nazis. The concert is scheduled for May 16. Mr. Walter has not conducted in Vienna since February, 1938.

The conductor will then return to America to spend the summer at his home in Beverly Hills, Calif., where he will prepare the general outline of the 1948-49 season of the New York Philharmonic-Symphony, of which he is Musical Adviser.

Bartlett and Robertson in Europe

Bartlett and Robertson, having completed a tour of the United States and Canada, went to Holland to give 14 concerts on successive nights. After that they go to London to open their season there in an appearance with the Royal Philharmonic Society under Sir Adrian Boult, playing two concertos, that of Bach in C major, and the Scottish Ballad by Benjamin Britten, dedicated to the two-pianists. The duo then plays two concerts with the Halle Orchestra and John Barbirolli. They return to the United States in August.

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ASCAP Aids Work of "Serious" Composers

By R. F. FROHLICH

In the March issue of the Atlantic Monthly, Huntington Cairns very ably expressed the plight of creative men and women who are unable to earn a living in the fields of art for which their talents and training fit them. Mr. Cairns' pessimism regarding the solution to the composers' problem of earning a livelihood from their music, unfortunately, is quite prevalent among music people. Though this pessimism concerning composers is justified to a great extent, a very real and practical solution to the entire problem has been presented by the American Society of Composers, Authors and Publishers, familiarly known as ASCAP.

The Society, founded in 1914 by a tiny band of American composers, is the pioneering performing rights society in the United States. An unincorporated voluntary association of composers, authors and publishers, ASCAP has grown to a membership of more than 2,173 in 1948. This membership includes such well-known names in the popular field as Irving Berlin, Richard Rodgers, Oscar Hammerstein II, Cole Porter, Jerome Kern, Victor Herbert and George Gershwin.

What is less generally known and understood is ASCAP's activity in the so-called serious music field. Approximately one-third of the membership is devoted to the creation of the musically sophisticated works, which in time become an essential part of our musical literature. In this group are Howard Hanson, Aaron Copland, Roy Harris, Deems Taylor, Douglas Moore and Abram Chasins, as well as the estates of Edward MacDowell, Sergei Rachmaninoff, Charles Wakefield Cadman, Henry Hadley and many others.

It is the function of the Society to defend the composers' rights against exploitation by commercial users. These rights are granted the composer by the Government of the United States to further encourage the creation of the arts, so that all of us may eventually become the cultural beneficiaries of our talented fellow citizens.

Symphonic Repertoire Made Available

In January of 1945 the American Society made available the repertoire of its members and its affiliated foreign societies under license for public performance, through the medium of symphonic orchestras and recital and concert presentations. Up until this time it had been customary for a symphony orchestra which desired to program a certain work, to call upon the publisher for the rental of the material. The publisher would thereupon charge for the rental of the material, and include a performance fee as well. However, this method was never entirely satisfactory, inasmuch as the publisher was not informed of any proposed performance, the score for which was owned outright by the orchestras. Naturally, ownership of the score of a musical work does not carry with it the public performance right, and too often the works of distinguished composers were used without any payment whatsoever to them.

MORE AMERICAN SYMPHONIC WORKS ARE BEING GIVEN by our major orchestras since they have been licensed by ASCAP, that organization maintains. (Sketch by Bo Brown.)

In a survey conducted by the Society in the symphonic, concert and recital field, it was found that 78% of the still protected material performed was created by its composer members. It became obvious then that ASCAP must provide the same protection and stimulation for its serious musicians, as it did for those in the popular field. In fact, the need was far greater, inasmuch as the popular composer was able to collect a respectable royalty upon the sale of his sheet music; the serious musician was, in the main, denied this privilege since the sale of his works was practically negligible.

After many deliberations with committees representing an association of major symphony orchestra managers, ASCAP formulated a program of licensing for the serious composer. The Society's license runs from a $50 minimum up to as high as $3,000, depending upon the size and type of the orchestra, the size of the auditorium, and the number of concerts ordinarily presented. This basis is also used in the concert and recital field. In addition, concert management bureaus may obtain licenses for their various artists who are on concert tours. The licenses also are available to universities and other educational organizations active in the promotion of commercial recitals.

This licensing activity is in no sense a form of patronage on the part of the Society. It is simple justice that the composer whose talent and effort created the music which is the fundamental source of this form of entertainment, receive payment for the use of his works. In other words, the goal of ASCAP is to provide a source of income to its members in the serious field from the use of their works. When you stop to consider the fact that the electrician, the stage hands, the prop men, the artist and everyone else connected with the recital or concert presentation is paid well for his services, it seems incongruous that the talented men and women who have created the music should not receive payment of their performance fee. Obviously, there would be no real problem for the serious composer, if those engaged in the use of his music volunteered the payments which are his due.

Contemporary Composer Aided

As an interesting by-product of this licensing program, the Society has discovered that symphony orchestras and recitalists are gradually accepting a more proper appreciation and interest in the works of contemporary composers. Under a blanket license from the Society, this is merely a matter of good business. The user, or artist, when authorized by our license to perform any works in the ASCAP repertoire, acquires a broader interest in the works of American composers. He discovers that the emotionalism of present-day America is more ably expressed by a composer who is living in our times, than one who lived a century ago. Douglas Moore's Down East Suite, Aaron Copland's Appalachian Spring, his ballets, Billy, the Kid and Rodeo, and Jerome Kern's Mark Twain Suite, for example, are not only expressive of the American scene, but could not conceivably be written by an artist who did not instinctively sense the characteristics of our people and their locales.

Mr. Cairns wisely pointed out that both commercial and state patronage are an anathema to the artist, because they tend to restrict his freedom to improvise, create innovations and, in other words, grow in the direction in which his talents may take him.

The artist, however, does not create in a vacuum. In the final analysis, he must always be the recipient of patronage of his work. The importance lies in the source of this patronage. Unless his work interests a representative segment of his fellow citizens sufficiently for them to demand to hear it, he is faced with a form of sterility from which he cannot readily escape. Nowhere is this truer than in music, for music is written to be heard, and until such time it is merely a piece of paper with little meaning for anyone.

Financial and Other Rewards

Although the Society is deeply convinced that in time the serious composer may receive sufficient royalty from his performance fee to permit the greater devotion of his talents to the creation of music, it recognizes that this is only a first step toward financial freedom for the composer. ASCAP also recognizes that the individual musician who is not a member of the Society still faces the problem of collecting his performance fee.

A second and perhaps equally important step in the serious composer's success is recognition by the American music public. However, this recognition does not always guarantee financial stability.

Learning to Appreciate Our Own Creators

It is difficult, of course, to select any one factor as the cause of the public's unconcern for our own composers. One factor, of course, is the small opportunity they have of hearing the works of American composers, although this is being rectified gradually. Perhaps the more significant reason for this unconcern, however, stems from the fact that we persist in measuring all music by the standard set by the classical composers of Europe many, many years ago.

The late John G. Paine, General Manager of the Society, in a speech before the National Federation of Music Clubs in Detroit, Michigan, in April, 1947, highlighted this in the following words: "It seems odd that in no field of art other than music do we have such standards. We do not claim that a play on Broadway is mediocre merely because it is not like Shakespeare or Goethe or Moliere. We do not measure either the artistry or the character of our novels by comparing them with Fielding or Sterne or Tolstoy or Balzac. We do not rate our paintings by the standards fixed by Michelangelo or Leonardo de Vinci or Rembrandt or Van Gogh. In no field of art other than music do we feel called upon to measure the output of the American artist by the yardstick of the classical masters of the past. It is high time that we had the courage to look at American music squarely, and to measure it by its own standards and forget Beethoven and Bach and Brahms as standards of achievement."

It is true, however, that standards in art do change, and with greater performances of American works it is not improbable that the music-loving public will learn to appreciate what the young American composer is trying to bring to him. The great conductor, Serge Koussevitzky, paid gallant tribute to the genius of those men and women who create the material for all musical performers. "It is time," he wrote, "to wake up to our responsibility toward the composer and to repay the debt long standing we owe him. It is high time to shake off the passive acceptance of former mistakes of our forebears for which we now blush. An appeal on behalf of the composer is in line with deep-rooted American tradition. It manifests the true cultural standing and crystallizes the spirit of the nation."

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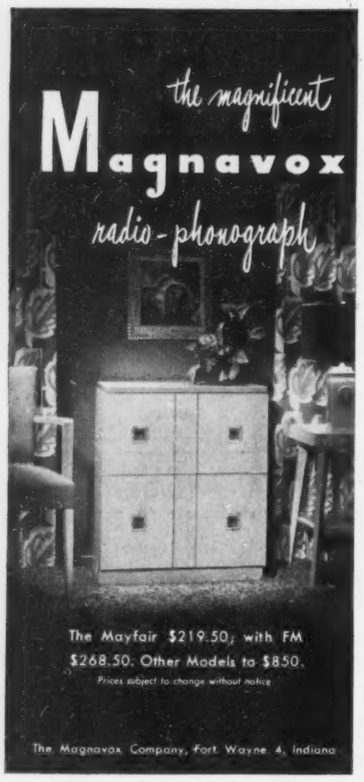
Warren to Sing in Mexico And at La Scala

Leonard Warren, baritone of the Metropolitan Opera, is scheduled to appear at La Scala, Milan, in August in Otello, Rigoletto, Ballo in Maschera and Trovatore. The singer will spend May and June as guest artist at the Opera Nacional of Mexico. In the early fall he returns for re-engagements with the San Francisco Opera, followed by appearances at the Metropolitan and recitals in the United States and Canada.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Pelleas and Menotti Double Bill at City Center

The performance of Debussy's Pelléas and Mélisande at City Center was an occasion holding particular interest as it offered for the first time here the soprano Maggie Teyte in what is possibly her most celebrated role. To the singer and teacher Miss Teyte's work is always inspirational; for the opera audience the evening was one of enjoyment as well as an outstanding example of artistic achievement. In the Mélisande part, Miss Teyte's voice was as fresh and sweet as that of a girl in her twenties; her action, while a bit stylized for the modern school of thought, was attuned to the nuances of the score and the mood values of the text. The singer's poise on the difficult levels of the stage set was enviable, and she was admirably able in conveying a sense of the strangely elusive drama. Her purity of enunciation was also a delight.

It was Miss Teyte's night, but the supporting cast, rating high praise for vocal and histrionic gifts, had a large share in the success of the presentation. Norman Scott, as Arkel, sang with sonorous beauty of tone; Mary Kreste was her reliable best as Génévième; Carlton Gauld was a magnificent Golaud, giving perhaps the finest characterization of the elder son yet heard by this reviewer. Substituting at short notice for indisposed Theodore Uppman as Pelléas, young Fernand Martel deserved commendation for graceful, assured bearing and musical accuracy. As the child Yniold, Virginia Haskins used her small voice with telling effect, and Arthur Newman voiced the few measures allotted to the Physician with sympathetic warmth. Honors went to Jean Morel and the orchestra for a superlative reading of the Debussy music. The exquisite score was beautifully played.

While preferable to the merely pretty scenery often used, the sets, imaginative in design were badly executed. The idea of a one-unit plan for the small stage was good in theory; the results were all too often dangerous for the singers and detrimental to the underlying poetic intent of author and composer. The gorgeous costumes were dimmed by the dull lighting, except for the one bright gold robe worn by Mélisande. The prevalent darkness was more conducive to slumber than to a heightened feeling of mystery and the direction, which filled the stage with creeping figures, failed in effectiveness. M. C.

CURTAIN CALL AT NEW YORK CITY CENTER

after Maggie Teyte's first American appearance in Debussy's Pelléas et Mélisande given by the New York City Opera Company. Left to right, Norman Scott as Arkel, Mary Kreste as Genevieve, Carlton Gauld as Golaud, Fernand Martel as Pelléas, and Miss Teyte as Mélisande. (Photo by Ben Greenhaus.)

New Casting of Tosca

One must credit Laszlo Halasz, the artistic director of the New York City Center Opera, with the gathering of interesting voices. The performance of Tosca which he conducted on April 1 bore this witness, for it introduced in Walter Cassel an impressive Scarpia who histrionically and vocally commanded the listener's attention all through his scenes. It also revealed another facet of the voice of Rudolph Petrak, the Czech tenor, who had already made known his vocal prowess in the previous week's Boheme. He again fared well as Cavaradossi, especially in the passages in which he did not force his voice.

Introduced in the title role was Wilma Spence, who had sung the part of the Composer in Ariadne the previous season. Though still a bit too young for the role and not experienced enough in the details of her acting, she sang this part, coveted by all sopranos, with uncommon impressiveness, great temperament and warm vocalism. Her effort, remarkable as it is, will certainly gain in perfection with later performances.

Norman Scott as Angelotti, Edwin Dunning as Spoletta, and Stanley Carlson as Sacristan added to the attractiveness of the performance by their well balanced efforts. H. W. L.

Menotti Double Bill Staged

The City Center scored another hit on April 8, with a double bill in English, The Old Maid and the Thief, and Amelia Goes to the Ball, both comic works by the gifted Gian-Carlo Menotti, who writes his own librettos and scores. He proved equally facile as stage manager for the productions, which were refreshingly and atmospherically in keeping with the comic genre. The singers and musicians cooperated with rare spirit and spontaneity that aroused the capacity audience to hilarious enthusiasm.

Opening the performance, The Old Maid and the Thief, which had its first New York stage performance, seemed of greater technical smoothness than Amelia, both in continuity and pace. Marie Powers, vocally and in her dramatic impersonation of Miss Todd, gave a brilliant demonstration of her versatility. Her rich flair for comedy was as impressive as her recent intense dramatic portrayal of Madame Flora in Menotti's The Medium. Virginia MacWatters as Laetitia, Ellen Faull as Miss Pinkerton, and Norman Young as Bob, all scored in excellent singing and fine characterizations that ere refreshingly humorous and delightful.

Amelia Goes to the Ball was given here by the Curtis Institute opera forces in 1937 and heard at the Metropolitan in 1938. Frances Yeend invested the title role with charm, and did some beautiful singing, although histrionically a little more restraint would have aided in making her Amelia a more convincing characterization. Walter Cassel, as the husband; William Horne, as the lover; Gean Greenwell, the Police Commissioner; Bette Dubro, the Friend, and Lenore Portney and Ruth Shor as the two maids, also in their singing, diction and dramatic work merited the audience's approval.

The musical direction of Thomas P. Martin for The Old Maid and the Thief, and that of Laszlo Halasz for Amelia, were spirited and well integrated. Considerable credit can also be given to H. A. Condell for colorful scenic sets and Hans Sohnheimer for the lighting.

The City Center has again significantly demonstrated its constructive role in the local operatic scene, emphasizing the availability of talented young singers and their success when intelligently cast and carefully directed. W. A. T.

Buenos Aires to Hear Notables

By JORGE M. WHITE

Buenos Aires

The outstanding events of the Colon summer season in Palermo Park were the series of concerts conducted by Clemens Krauss, who returned to Argentina after an absence of twenty years.

The familiar programs reached their climax with a masterful interpretation of Strauss' Tod und Verklärung, led in kindling fashion, which had overwhelming grandeur and beauty despite the faulty acoustical conditions. Also outstanding were the versions of the Beethoven Fifth and Seventh Symphones, read with admirable clarity and purity of style and the Schubert "Unfinished," projected with great transparency.

The usual autumn symphonic season features a series of eight concerts conducted by Wilhelm Furtwängler in his first Argentine appearance, which was scheduled to open on April 6.

Plans for Opera Season

Plans for the forthcoming winter opera season at the Colon have been outlined. Richard Strauss' opera Daphne and the ballet Le Bourgeois Gentilhomme will be offered as local premieres besides an Argentine ballet and Jeu de cartes by Igor Stravinsky.

The repertoire further includes the revivals of Gluck's Armide, Weber's Freischutz, Borodin's Prince Igor, and Francesco Cilea's Adriana Lecouver and the staged oratorio Jeanne d'Arc au Bucher (Honegger), besides Nozze di Figaro and Cosi fan tutte (Mozart), Tristan and Isolde, and Götterdämmerung (Wagner), Manon Lescaut, Boheme, Don Carlos, Traviata, Werther, Mefistofele and the Argentine work, El Matrero, by Felipe Boero; also the ballet, The Legend of Joseph, by Richard Strauss.

The conductors appointed, besides Fürtwängler and Krauss, are Hector Panizza, Erich Kleiber and Ferruccio Calusio. The vocal roster ilsts the following names:

Sopranos, Elena Arizmendi, Rose Bampton, Sofia Bandin, Maria Caniglia, Amanda Cetera, Olga Chelavine, Mary Cherry, Maria de Benedictis, Kirsten Flagstad, Nilda Hoffman, Corrada Malfa, Pili Martorell, Sara Menkes, Clara Oyuela, Luisa Perlotti, Maria Pignanelli, Consuelo Ramos, Delia Rigal, Mafalda Rinaldi, Nelly Rubens and Juana Toso.

Mezzo-sopranos and contraltos, Fedora Barbieri, Emma Brizzio, Bruna Carla, Sara Cesar, Aota de Igarzabal, Lidja Kindermann, Zaira Negroni, Norma Palmieri and Noemi Souza.

Tenors, Alvaro Bandini, Anton Dermota, Humberto di Toto, Beniamino Gigli, Carlos Giusti, Raoul Jobin, Roberto Maggiolo, Josè Soler, Set Svanholm, Ferruccio Tagliavini, Virgilio Tavini, Alfio Tedesco and Antonio Vela.

Baritones, Victor Bacciato, Hector Barbiere, Renato Cesari, Victor Damiani, Carlos Guichandut, Hans Hotter, Angel Mattiello, Dante Puchetti, Felipe Romito and Marcelo Urizar.

Bassos, Joaquin Alsina, Jorge Danton, Carlos Feller, Tulio Gagliardo, Pindaro Hounau, Giulio Neri, Ludwig Weber and Juan Zanin.

The stage directors are Otto Erhardt, Josef Gielen and Carlo Piccinato. Hector Basaldúa continues as scenic director, and Margarete Wallman as director and choreographer of the ballet corps, with Tamara Grigorieva, Anna Istomina, Lida Martinolli, Victor Ferrari, Jorge Tomin, Wasil Tupin and Adriano Vitale as leading dancers.

14 Conductors for Stadium; City to Erect New Building

Mrs. Charles S. Guggenheimer announces that the New York Philharmonic-Symphony's 31st season of Lewisohn Stadium Concerts will begin on June 14 and extend for eight weeks, with five concerts weekly (Friday and Sunday only in case of rain-outs). The series will celebrate the 50th anniversary of the merging of New York's five boroughs in a specially planned succession of concerts, including opera (Tosca in concert form), ballet and prominent soloists.

At one concert the cornerstone will be laid for the new building the city will erect on the Stadium grounds for the season 1949, providing the concerts with a modern orchestra shell, new stage, rehearsal and dressing rooms, music library and others rooms.

Conductors for the coming summer include Fritz Reiner, Pierre Monteux, Dimitri Mitropoulos, Jose Iturbi, Alexander Smallens, Hans Schwieger, Walter Hendl, Sigmund Romberg, Robert Stolz, Paul Lavalle, Alfredo Antonini, Enrico Leide, Max Goberman and Robert Lawrence.

Among the instrumental soloists are the pianists Hazel Scott, Claudio Arrau, Jose Iturbi, William Kapell, Stell Andersen, Hortense Monath, Amparo Iturbi, Vera Franceschi, the First Piano Quartet; violinists, Nathan Milstein, Mischa Elman, Isaac Stern, Frances Magnes; two leading members of the Philharmonic-Symphony will be soloists, Michael Rosenker, violinist and concertmaster for the Stadium series, and Carl Stern, first cellist.

Among vocalists will be Dorothy Maynor, Lauritz Melchior, Maggie Teyte, Martial Singher, Cloe Elmo, Herva Nelli, Jan Peerce, Robert Weede, Maria Jeritza, Mario Berini, Eleanor Steber, Louis Roney, John Brownlee, George Cehanovsky, Vivian Della Chiesa, Mac Morgan, Rose Bampton, Set Svanholm.

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RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

AT "GIRL SCOUT'S BIRTHDAY PARTY" heard over WOR recently. Helen Jepson, left, was the featured soloist on the broadcast and Emerson Buckley, right, conducted the WOR Orchestra. At center is Girl Scout Carol Frick.

CBS Symphony Summer Series Begins

The annual CBS Symphony Summer series bowed in over the CBS network, April 25 (Suns., 3:00 to 4:30 p.m., EST) in the time previously occupied by the New York Philharmonic-Symphony, whose 18th annual season ended with the broadcast of April 18 and will be resumed in the Fall.

Alfredo Antonini directed the ensemble on the initial airing, Harriet Cohen, English pianist, being soloist in De Falla's Nights in The Gardens of Spain. Other guest conductors scheduled for the ensuing four weeks are Anthony Collins, British conductor-composer, on May 2 and 9, and Eric Leinsdorf on May 29. The conductor for May 16 will be the winner of the annual Alice M. Ditson award, to be announced.

Soloist in the first concerts will be: Mona Paulee, mezzo-soprano, May 2 and 9; James Pease, baritone, May 9; Emanuel Vardi, violist, May 16, and Eileen Farrell, soprano, May 23. Other soloists and conductors will be announced later.

Among the leading events is the broadcast on May 16 from Columbia University, where the CBS Symphony will take part in the annual Festival of Contemporary Music sponsored by the Alice M. Ditson Fund. Premieres of two American compositions will be broadcast—the Concerto for Viola and Orchestra by Quincy Porter, with Paul Doktor as soloist, and Symphony No. 3 by Wallingford Riegger. Also on the May 16 broadcast, Symphony No. 2 by Robert Ward receives its first radio performance.

Another first performance, on May 9, will be Anthony Collins' opera Catherine Parr, based on a libretto by the English playwright Maurice Baring. Mona Paulee and James Pease will sing the roles of Catherine and Henry VIII. Mr. Collins will conduct the work. On May 2, Mr. Collins introduces his orchestration of the Schubert Fantasie in F Minor. The CBS Symphony series is under the supervision of James Fassett.

Voice of Firestone First Musical Show Telecast

The first telecast of a regular commercial NBC musical program was broadcast Mar. 22, when the Voice of Firestone (Mons., 8:30 p.m., EST) was presented on NBC television simultaneously with its regular network airing. This program, radio's second oldest sponsored musical program, was the second major NBC radio show televised under terms of the agreement reached recently by the networks and the American Federation of Musicians (the first being the NBC Symphony conducted by Toscanini).

The Voice of Firestone telecast featured Eleanor Steber, Metropolitan Opera soprano, and the orchestra and chorus directed by Howard Barlow. (A dramatic highlight of the show, which offered music for Holy Week, was the superimposition of a cross on the video image of Miss Steber when she sang The Crucifix). The entire NBC television five-city network carried the program and included Station WNBT, New York; WNBW, Washington; WRGB, Schenectady; WPTZ, Philadelphia and WBZ-TV, Boston.

Columbia Records Takes Six-Hour Period on WABF

A weekly six-hour program of concert and operatic music will be sponsored over New York's Station WABF-FM by Columbia Records, Inc., from 6:00 p.m. until midnight every Tuesday evening. The initial broadcast was beamed on April 6.

This is the first time that a recording company has sponsored a long program of this sort in a single evening, and will give opportunity for the company to feature many types of music issued through its Masterworks Division. The programs will include symphonic music, complete operas, a chamber music hour, recordings of light classic and others featuring solo artists. A regular feature will be broadcasts of "Columbia Firsts," music recorded for the first time by Columbia Records. Every work will be played in its entirety, without cuts, and without interruption for commercial announcements.

Boston Symphony Receives 1947 Peabody Award

The Boston Symphony Orchestra, heard over the network of the American Broadcasting Company, recently received what is perhaps radio's most coveted honor, the Peabody Award for outstanding entertainment in music.

The Boston Symphony Orchestra, first major American symphonic music organization to be heard on radio, broadcast its opening program in 1926 over a New England station. Since the formation of the American Broadcasting Company in 1942, the Boston orchestra has been heard regularly each season under its auspices.

Your Song and Mine, New Musical on CBS

A new and enjoyable musical series, Your Song and Mine, made an auspicious debut over the CBS network on April 21. (Weds., 9:00 to 9:30 p.m., EST.) What sets it apart from the run-of-the-mill series of hit-tunes from musical comedies and operettas is a musically diversified format and superior talent, vocal and instrumental.

Headed by Thomas L. Thomas, baritone, currently heard on NBC's Manhattan Merry-Go-Round (Suns., 9:00 p.m., EST), the featured singers include Mary Martha Briney, soprano, who made her debut with the New York City Opera in 1944, and Felix Knight, lyric tenor, of the Metropolitan Opera. Rose Bampton, of the Metropolitan, was the first guest star scheduled to be spotlighted each week in addition to the three regular vocalists.

Besides a large orchestra and mixed chorus, directed by Edward Slattery, popular instrumental soloists will round out the musical fare—with Enrico of the Melodic Violin, Charles Magnate, accordionist, and duo-pianists Wahl and Banta scheduled for appearances.

Congratulations go to Frank Hummert, one of radio's most experienced producers, for conceiving Your Song and Mine, assembling a superior cast and programming above the average, at a time when good music both in the popular and more serious classifications is at a low ebb on the networks.

Rachmaninoff Fund's Piano Contest Awards

The national winner of the Rachmaninoff Fund's Piano Contest will be awarded an appearance on NBC's Telephone Hour program on May 17 (Mons., 9:00 p.m., EST). The guest appearance will be in addition to the previously announced national award of a coast-to-coast concert tour under the joint management of Columbia Artists Management, Inc., and the National Concert and Artists Corporation, recitals in principal cities and appearances as soloist with some of the leading symphony orchestras of the nation, and a recording contract with RCA-Victor including $1,000 in advance royalties.

RADIO NOTEBOOK

The Sonata for Violin and Piano by JACQUES DE MENASCE was performed over Radio Geneva recently by JACQUELINE BLANCARD, pianist, and ANDRE DE RIBEAUPIERRE, violinist. . . . It is rumored that THOMAS L. THOMAS has been approached for films by two major Hollywood studios. . . . YELLA PESSL, harpsichordist, has completed a series of WQXR broadcasts, heard twice weekly since Dec. 4. Among works played were the Bach Toccatas and the complete Art of the Suite, scores by Louis Couperin, and first performance of music by Carr, Reingle, Arthur Kreutz, Virgil Thomson, Bela Bartok and Michael Alter. . . . PAUL LAVALLE presented his Boys' Club Marching Song for the first time on Apr. 2 via NBC's Cities Service Highways in Melody series, which he directs. This was the first performance of the song written by the maestro for 275,000 members of the Boys' Clubs. . . .

The Montreal Symphony Orchestra, under both its permanent conductor, DESIRE DEFAUW, and its assistant conductor, ALEXANDER BROTT, was heard on NBC's Orchestras of the Nation series, Apr. 3. This is one of four Canadian orchestras included in the symphony series this season. . . . RCA-Victor Show, starring ROBERT MERRILL, over NBC network advanced half hour, Apr. 4. New time: Suns., 2:30 p.m., EST. . . . MARY BOTHWELL, the Canadian soprano, appeared as contestant in the WQXR radio Quiz show, Much Ado About Music, Apr. 6. . . .

Radio premiere of HARL McDONALD's Mississippi Saga given by Philadelphia Orchestra, conducted by EUGENE ORMANDY, Apr. 10. . . . Final concert tour program of the FIRST PIANO QUARTET aired from Oklahoma City, Apr. 10. . . . Preview of KELLOGG GEMS recitals to be presented at the YMCA Little Theatre, previewed over WBNX on Apr. 11 and 25. . . . FORTUNE GALLO guest on MARTHA DEAN'S WOR program, Wed., Apr. 14. . . . BEVERLY SOMACH, thirteen-year-old violinist, heard over WNYC, Apr. 18. . . . ADI BERNARD, pianist, soloist on Paul Whiteman program Apr. 19 over WJZ-ABC. . . .

On May 4, ARTHUR FIEDLER inaugurates another series of ABC broadcasts by the Boston "Pops" Orchestra. These will continue through June 29. On July 6 and 13 the airings will emanate from the Esplanade on the Charles River, and on July 20 the network will broadcast the annual Berkshire Music Festival from Tanglewood.

Radio Premieres on ABC Network

Two compositions by contemporary composers were recently given their first radio performance over the American Broadcasting Company network. On April 13, Dr. Serge Koussevitzky directed the Boston Symphony Orchestra in Hartford, Conn., in the premiere of Walter Piston's Symphony No. 3, composed last year, and on April 17, Chauncey Kelly conducted the ABC Symphony in the first airing of Foster Gallery by Morton Gould.

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THE CHOIR CORNER

By LEON CARSON

THE CHOIR LOFT AND THE SINGING TEACHER

Our attention was called recently to a statement in another New York publication that vocal teachers are a handicap and hindrance to choral training programs. This charge is erroneous and illogical.

Activity in the choral world falls mainly into two classifications—the choir field and secular chorus work. It is with the former that this column is concerned. The vocal teacher long since has become convinced that there is a high degree of value to the participant in choir singing—that is, under competent and progressive leadership.

Further, it is a matter of record that teachers of singing the country over show an earnest desire to cooperate closely with the organists and directors of music in churches. The teacher knows that this collaboration is of mutual advantage to all parties concerned, both from an esthetic standpoint and that of actual professional business practice.

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The responsible teacher of singing looks upon the choir loft as affording an early opportunity in the career of the young singer for a joint profitable and friendly effort with other vocalists in learning a type of choral music that is inspirational, exacting in presentation and of extreme educational, historical and environmental importance. The teacher knows that out of the foregoing come further opportunities for the youthful singer's development of individuality as a soloist in oratorio and other significant phases of sacred music.

In this latter connection, it is well known that the average voice teacher's ultimate objective in training the embryonic artist is to bring about vocational proficiency in *solo* singing through normal vocal production. This factor is overlooked frequently by the choral leader in his or her attempt to obtain, through other procedures, results distinctly of an ensemble nature. The choir also has its advantages in the affording of avocational pleasure and education to those who entertain no professional aspirations.

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The degree of benefit to be derived from the foregoing depends, of course, upon the quality and skill of planning and direction employed by those responsible for this leadership. The latter, as in all other fields of endeavor, has its fluctuations in uniformity of efficiency and objectivity.

It was refreshing, however, to note the attitude of the vocal teachers assembled at the recent annual convention of the National Association of Teachers of Singing, in Boston. Their response was generally sympathetic toward all choir and other choral activities, and the gathering also brought out in strong relief the fact that in many instances vocal teachers themselves were participants in the leadership of these same activities.

What the teacher of singing *does* advocate—and in no uncertain terms—is that the choir leader (organist or director) be equipped personally with a musical background sufficient to include at least a basic knowledge of the vocal instrument and its proper functioning; that no attempt be made to insist upon the use of the so-called illegitimate or "straight" singing tone, in order to gain a tonal result that is based on some fanciful theory of sound containing no foundation of proved scientific and pedagogical worth. Also that the repertoire selected be not that of abnormal requirements as to vocal tessitura for any section of singers, and further, that unduly long, hard-driving rehearsals be reduced to the minimum. These same conditions apply equally to the processes of secular choral work.

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Sacred music, both vocal and instrumental, occupies a large and increasingly important niche in the sum total of music in America today. So far as the singing phase is concerned, its continued progress will depend upon a closer and completely sympathetic union between choir leadership and the source of talented and, in the main, well trained singers, on which the choir director must draw.

With the high standards and ideals which in the main animate both factions, and the plentiful use of good common sense, there can be no doubt as to the final successful attainment of the goal now set for vocal music in the church. But, in this endeavor, let us abolish the erroneous idea that the singing teacher is a hindrance to choral activity.

Choir Notes

The choir of Pius X School of the Sacred Heart was heard in a concert on April 12 at the Cathedral High School, New York, under the auspices of the American Guild of Organists.

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The Lutheran Student Choir, recently heard over CBS, presented the Bach Cantata No. 11, to organ and orchestral accompaniments, on April 4, at St. Luke's Evangelical Church, New York, under the direction of Mildred Holmer, organist-director. Soloists were Helen Morrison, soprano; Martha Klann and Edith Worth, contraltos; Thomas Johnson, tenor, and Charles Zakaib, baritone.

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Olivet to Calvary was presented on March 21 at the Creston Ave. Baptist Church, New York, by the choir and the following soloists: Mirabel Hinson, soprano, Gertrude Stirm, contralto, Bernard Paroly, tenor, E. Girard Bauer, baritone, Paul Stirm and John Cromie, basses. Organist and director was Emily C. Boekell.

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An impressive rendition was given Stainer's The Crucifixion in Willingham Chapel at Mercer University, Macon, Ga., on March 23, under the capable direction of Dr. Arthur L. Rich. Guest artists assisting the splendidly equipped and well drilled university chorus were Thomas Johnson, tenor of New York, and DuPre Rhame, baritone, of Furman University. Other soloists were George Mitchell, Charles Evans and William Callaway, basses. Mrs. Arthur L. Rich was at the organ.

Additional musical contributions by the choir included the Sanctus of Gounod and the Rossini Cavatina and Inflammatus, with Mrs. Paul McGee as soprano soloist.

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Under the direction of Leon H. Wood, organist and director, the choir of 30 boys and 14 men presented The Darkest Hour by Harold Moore at the Church of the Holy Communion, South Orange, N. J., on March 26. The soloists were Gladys Kahn, soprano; Charles Zakaib, baritone; Armand Harkless, tenor, and George Walker, bass.

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The senior choir of St. Mark's Methodist Church, Brooklyn, will present its first annual Spring Concert on May 19 at the Brooklyn Academy of Music. Percy Grainger, composer and pianist, will be the soloist. Mrs. Cecile Jacobson, who is celebrating her seventh year as director of music at St. Marks, will conduct the choral numbers at this concert.

Augustana Choir to Tour

For 85 years or more, choral work has been an honored tradition at Augustana College, Rock Island, Ill. The Augustana Choir of today is made up of a group of approximately 70 voices chosen from young men and women students with outstanding musical qualifications. It is divided into two sections—the Wennerberg and the Jenny Lind choruses which, when combined, constitute the full choir. The conductor, Henry Veld, in nearly 20 years of service at Augustana has added greatly to its rich choral tradition.

On the 1948 tour, the Augustana Choir will sing in Omaha, Denver, Los Angeles, Portland, Seattle, Tacoma, Kansas City, Chicago and other important centers.

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An interesting Candlelight Carol Service under the direction of Dr. Warner Hawkins was given by the choir at Christ Church Methodist, New York, on the afternoon of March 28. Carols by Rachmaninoff, Kopolyoff, Hummel and others and the Mozart motet, Splendente Te Deus, were sung. Soloists, Katherine Palmer, Ruth McIlvaine, Willard Young, John Herrick, Fred Hufsmith.

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Part I of Gounod's The Redemption was given at the Church of St. Matthew and St. Timothy, New York, with Bassett W. Hough directing, on March 26.

ST. PETER: "What is that din I hear?"
ASSISTANT: "Just some atomic overtones from the great organ Concert of Nations."
(Cartoon by Bo Brown.)

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

FOREVER, O JEHOVAH, THY WORD, by Eric DeLamarter. H. Witmark & Sons, N. Y. 15c.

An acceptable, short anthem, devised along conventional lines, for 4-part mixed chorus, to be sung a cappella. Organ accompaniment for rehearsal. Introduces a brief soprano obbligato at conclusion of anthem. Easy vocal tessitura throughout. 3 pages.

GOD HIMSELF IS WITH US, by Carl F. Mueller. Carl Fischer, Inc., N. Y. 16c.

This is a well harmonized, solidly constructed anthem for 4-part mixed (divided) chorus of mixed voices with short alto and baritone soli interspersed. Text by Gerhard Tersteegen (1729). To be sung a cappella; piano accompaniment for rehearsal only. Normal vocal tessitura throughout. Suitable for general or special service. 7 pages.

MOTHER'S DAY HYMN, by Edward Shippen Barnes. J. Fischer & Bro., N. Y. 16c.

A simple, effective anthem, suitable for Mother's Day service, for 4-part mixed chorus. Strong, sensible text by Arthur L. Rice. Organ or piano accompaniment. Includes a special solo chorus for the soprano part. 6 pages. Music is suitable for use by average church choir.

I HEARD THE VOICE OF JESUS SAY, by Charles Gilbert Spross. The John Church Co., Phila. (Theo. Presser Co., Distr.). 16c.

A more or less conventional but pleasing anthem for 4-part mixed chorus, set to the well-known words by Horatius Bonar. Begins with bass solo and anthem, concludes in a well defined dramatic fashion. The various moods of the text are brought out in taste and impressiveness by the music. Suitable for general service by the average choir. Easy vocal tessitura. 8 pages.

For Men's Voices

TTBB

SIX SACRED PIECES FOR MEN'S VOICES, by Joseph W. Clokey. C. C. Birchard & Co., Boston. 30c.

An excellent collection of short, well harmonized anthems for male voices (T. I, T. II—B. I, B. II), consisting of the following: Psalm 121, I Will Lift Up Mine Eyes; Psalm 134, Behold Now, Praise the Lord; Morning Hymn; Praise, My Soul, the King of Heaven (Psalm 103) and 2 short motets, (1) He Fed Them with the Finest Wheat Flour (Psalm 81), (2) The Eyes of All Wait Upon Thee (Psalm 145). No time signature and no accompaniment shown. Easy vocal tessitura. Acceptable for general or special services.

For Women's Voices

SA

GOD IS MY SHEPHERD, by Antonin Dvorâk. G. Schirmer, Inc., N. Y. 15c.

A very fine arrangement for 2-part chorus of women's voices (Sop.-Alto) with piano accompaniment has been made by J. Julius Baird of this well-known sacred solo. Also suitable for use by 2-part junior choir. Easy vocal tessitura. 3 pages.

LORD, WE COME BEFORE THEE NOW, by Allene K. Bixby. Theodore Presser Co., Phila. 15c.

A tuneful anthem for 2-part treble voices (S.A.), with text by William Hammond. Piano or organ accompaniment. Prayerful in spirit, it is suitable for use by the average church choir for general or communion service. 4 pages.

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THE DANCE: Tudor Ballet Among Premieres

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Ballet Theater was welcomed back to the Metropolitan Opera House on April 4 with the fanfare it deserves, for whatever its shortcomings, and it has a few, it again proved it is by far the best company in this country today. In spite of the illness of Nora Kaye, who was supposed to share top ballerina billing with Alicia Alonso, the programs ran quite smoothly. This is indeed a tribute to the understudies, since a great deal of last-minute shifting was necessary. When it became apparent that Miss Kaye would be out indefinitely, Nana Gollner was called. She was one of the original members of the company but has not appeared with it recently.

The season opened with Theme and Variations, the Balanchine ballet that had such a successful premiere last fall. The cast was virtually the same, Alonso and Youskevitch dancing the leading parts with great beauty and finish, ably assisted by Barbara Fallis, Melissa Hayden, Paula Lloyd, Cynthia Riseley and the corps de ballet. The lighting, however, was most unfortunate. It not only dimmed the color and splendor of Woodman Thompson's set and costumes, but practically negated the magnificent work of Youskevitch in his solo. This condition was corrected in later performances.

De Mille's Tally Ho!, the second offering, does not wear well with this observer. Even with the spirited efforts of Norma Vance, Dimitri Romanoff, John Kriza, Lucia Chase, Muriel Bentley, Mary Burr and Melissa Hayden, all fine pantomimic talents, the ballet tries so hard to be funny that it becomes a bore—something like the fellow who always has to be the life of the party.

Alonso took over Kaye's part of Caroline, the bride-to-be, in Jardin aux Lilas. She danced it with a feminine softness, quite different from Kaye's style, but equally effective. Laing, Tudor and Burr took their usual roles.

Changes in Gala Performance

Kaye's absence was acutely felt in Gala Performance. Her part of the Russian Ballerina was taken by Muriel Bentley, while Diana Adams carried on for Alicia Alonso as the Italian Ballerina. John Kriza and Shellie Farrell took care of the French wing.

This ballet has suffered more from inferior casting than any in the permanent repertoire, and has degenerated from its original subtle humor to a broader and more slapstick variety. There was no "milking the audience" for laughs when the work was first done here, nor were there bows which took longer than the actual dance. No one has yet interpreted the French Ballerina as did Karen Conrad, nor the Russian as Stroganova. (While Kaye would appear to be the natural Russian successor, she overplays the part.) Bentley has a good sense of the humor in the part, but her approach is too broad and she is not technically as strong as the others. Alonso is closest to the original conception of the Italian Ballerina as seen here.

Diana Adams, who was probably whisked into the role on very short notice at this performance, was not particularly impressive. Aside from the curious changes in choreography (intentional or unintentional?), she was not able to project the humorous touch.

Princess Aurora and Billy the Kid

The second evening, April 6, was notable for its revival of Eugene Loring's Billy the Kid. Now celebrating its tenth anniversary, it has not been seen here for several years. Though there were naturally a few rough edges, the company did a fine job for a first showing, considering that everyone in the cast was new with the exception of Alonso, superb as the Mother and Sweetheart. Kriza will undoubtedly grow into the part of Billy with additional performances, as will Zachary Solov and Peter Gladke in the parts of Alias and Pat Garrett.

This ballet still heads the list as the best work in its form on an American theme by an American choreographer. There have been many imitators but no rivals, and the same holds true for Copland's score.

Alonso and Youskevitch substituted for Kaye and Laing in Princess Aurora, while Fallis and Kriza took over the Bluebird Variation. Helen of Troy with Youskevitch, Adams and Krisa closed the program.

Giselle with Alonso and Youskevitch

April 7 saw the first Giselle performance of the season. It is difficult to imagine a better Giselle and Albrecht than Alonso and Youskevitch. If it is at all possible to make these characters believable in this day and age, they do it. Diana Adams is gaining strength and character in her interpretation of Myrtha, but the Berman costumes, especially in the second act, remain questionable.

Loring Returns as Billy

The high spot of the April 8 program was Eugene Loring's performance of Billy in Billy the Kid and the low spot was the revival of Aleko. The years in Hollywood haven't seemed to harm Loring's technique and he still turns in a convincing portrayal of the character he created. It is good to have such an able and sincere artist back, even for a short time.

As for Aleko, one of those long-drawn-out and over-crowded Massine works, the same welcome cannot be extended. The Chagall sets and costumes are much too strong and the choreography too weak to add up to anything but about thirty minutes of reeling and writhing to a Tchaikovsky trio orchestrated by Erno Rapee. Bentley, Youskevitch, Laing and Tudor strove conscientiously in a hopeless cause. A neat performance of Les Patineurs rounded out this bill.

Gollner in Swan Lake

Nana Gollner made her first appearance in Swan Lake on April 9. Her strong, steel-like technique remains completely under control and she brings an exciting dramatic quality to her performance of Odette, the Swan Queen. Youskevitch was the devoted Prince.

The season's first Romeo and Juliet was on this program. It was an especially fine performance—the stage at the Metropolitan, for one thing, being much more suited to this work than that of the City Center. The choreography is so detailed, and those details are so important to the development of the characterizations and plot, that space is needed for clarification. This is not only a great Tudor ballet, but possibly one of *the* great translations of literature into theater. All of the principals—Laing, Alonso, Tudor, and Fernando Alonso—old hands at their parts, were excellent, and so were the others in the large cast.

SCENE FROM SHADOW OF THE WIND,
new ballet by Antony Tudor, premiered by the Ballet Theatre in its New York season. The work utilizes Mahler's Lied von der Erde, for contralto and tenor soloists and orchestra, based on old Chinese poems. The décors are by Jo Mielziner. Igor Youskevitch is seen at center; at left are Dimitri Romanoff, Peter Stadke, Hugh Laing and Harry Asmus. (Photo by Louis Melançon.)

The first Pas de Quatre on April 13 was distinguished by Alonso's elegant portrayal of Taglioni. Vance, Fallis and Riseley danced well in the other parts though not always remaining in character.

Shadow of the Wind Premiered

Tudor's first ballet in three years, Shadow of the Wind, made its appearance on April 14. The basic idea of this work would appear to be impossible to develop logically, and even Tudor's imagination and sensitivity have not proved the case to be otherwise. He has taken Mahler's Das Lied von der Erde, a cycle of six heavy and typically Germanic songs with orchestra based on the Chinese poems of Li Po. To this Jo Mielziner has created a light and airy set and costumes, beautiful in color and Chinese in style. The movement of the dancers has oriental suggestions, though with more than a dash of ballet.

While it is clear that Tudor's primary aim was to create mood pictures, except in the final sequence, music, poems, and choreography are too distantly related, despite many beautiful isolated moments. (At least, that was the first impression, and one that perhaps may change with repeated performances.) Those in more prominent parts were Youskevitch, Laing, Alonso, Romanoff, Kriza, Gollner and Bentley. Louise Bernhardt, contralto, and Robert Bernauer, tenor, were the assisting artists.

The orchestra under Max Goberman and his assistant, Ben Steinberg, maintained an unusually high artistic level. Pianist Norman Secon and violinist Andor Toth also deserve praise for their solo contributions.

Events in the Recital Field

Because of the impasse between printers and typographers, which necessitated the publication of just one issue during April, there is only space to mention, rather than review, the many worthwhile recitals which took place the latter part of March and during the first two weeks of April.

On March 27 Deborah Bertonoff, a dancer from Palestine, made her American debut at La Meri's Dance Center. The program was repeated on April 3. . . . Theater Dance, Inc., gave its initial program on March 28 at the Dance Center. Works by Tony Charmoli, Atty Van Den Berg, Jean Houloose, and Frank Westbrook were presented. It was a most impressive beginning and the general standard of performance and presentation was high. . . . Pearl Primus, assisted by Lily Peace, Jeanne Greenidge, Romonia McDaniels, Padjet Fredricks, and Louis Paschall, gave a program based mostly on primitive and native ideas at the Dance Center on April 11. . . . On that same evening the Choreographer's Workshop gave an ambitious program at the Hunter Playhouse. Works by Annette Conrad, Jean Erdman, Myra Kinch, Norman Maxon, Iris Mabry, Patricia Newman and Waldeen were performed.

Dance News

Noami Aleh Leaf gave programs in Akron, Great Neck, Hillcrest and Boston during the month of April. . . . La Meri was seen in a new role, namely "autographer," on April 15 at the Kamin Dance Bookshop Gallery. The occasion was the launching of the dancer's new book on Spanish dancing published by A. S. Barnes. . . . Irene Hawthorne returned to Mexico City on April 27 where she will again be prima ballerina and choreographer for the opera season with the Opera Nacional. . . . On April 10 the American National Theater and Academy sponsored a lecture-demonstration on dance and choreography by Theater Dance, Inc., at the Textile High School. Frank Westbrook was the lecturer.

Rosario and Antonio and their company of Spanish dancers will be presented in two farewell performances at the Adelphi Theater on May 9 (afternoon and evening), under the direction of Marcel Ventura. The Company leaves for an extended concert tour of South America on June 18. This tour has been arranged by Mr. Iriberri. Also under his direction, Mata and Hari will be introduced to Argentina, Brazil and Uraguay this summer. They return to the United States for a 1949 tour, as do Rosario and Antonio.

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NEW YORK CONCERTS

Carnegie Hall

N. Y. Premiere of Rachmaninoff Symphony

The closing concert by the Philadelphia Orchestra under Eugene Ormandy on March 30 brought the first local performance of Rachmaninoff's Symphony No. 1 in D minor, Op. 13. The work, previous to its revival a year ago, had only one performance in Russia, in the composer's youth. A hostile reception made him withdraw it. The orchestral parts were saved and slumbered for half a century in the library of the Leningrad Conservatory. From them the score was reconstructed and played in Moscow in 1945. The American premiere was given by Ormandy and the Philadelphians in their home town on March 19 last. The work is very appealing in its melodious and sensuous richness, though showing many influences—Moussorgsky, Borodin and, not least, Rimsky-Korsakoff and Tchaikovsky. A splendid performance brought loud acclaim.

Tchaikovsky's Symphony No. 5 closed the evening. Its performance showed the magnificent orchestra at its peak and the conductor in his most commanding mood. H. W. L.

Philharmonic Plays Stravinsky and Khatchaturian Works

Two new works were presented by the Philharmonic-Symphony, directed by Leopold Stokowski, on April 1. Stravinsky's Concerto for Strings, composed in 1946, was heard for the first time by New Yorkers, having had previous performances in Pittsburgh, San Francisco and Mexico City. Also known as the Basle Concerto, it is one of three works commissioned by Conductor Paul Sacher for the 20th anniversary of the Basle Chamber Orchestra. It contains several short movements—Vivace, Arioso, Andantino, and Rondo: Allegro. The musical content is typical Stravinsky—none too melodious *in toto*—but is scored with great craftsmanship.

The Khatchaturian Russian Fantasy (American premiere) is in a repetitious, tuneful Russian-flavored idiom and requires about seven minutes to play. It makes a good concert starter. The high spot of the evening was the popular Fourth Symphony by Tchaikovsky, accorded eloquent treatment in the Stokowski vein. Music from Belshazzar's Feast by Sibelius was an ingratiating offering in four parts—Oriental Procession, Solitude, Night Music, Khadra's Dance—neatly scored and pleasing to the ear. The concert closed with an arresting performance of Wagner's Prelude and Liebestod from Tristan und Isolde. H. I. B.

The Sunday matinee performance, again led by Dr. Stokowski, was a repeat of the April 1 program, except for the omission of the Khatchaturian Fantasy.

Walter and Horowitz in Brahms Program

April 8 was a red-letter date in the concert calendar. Bruno Walter conducted the Philharmonic Orchestra in a program devoted to Brahms, and Vladimir Horowitz was soloist in the monumental B flat major Concerto. The technical prowess of the soloist combined with his musicianship gave clarity to passages of the work which otherwise pass by unnoticed. Not only was the accompaniment of the concerto a unique experience, but Walter in his reading of the Tragic Overture and Symphony No. 2 gave to an enthralled audience the most authentic and persuasive interpretations of these masterworks. No wonder that enthusiasm ran high throughout the evening, culminating in the ovations bestowed at the end. H. W. L.

The Sunday concert brought the same superlative combination of conductor and soloist, Horowitz on this occasion celebrating the 20th anniversary of his debut with the Philharmonic by repeating the concerto that introduced him—Tchaikovsky's No. 1. The pianist's technic provided a brilliant version, with Walter reining the orchestra in masterly control. Daniel Gregory Mason's melodious and deftly orchestrated Second Symphony had an effective hearing. The afternoon opened with Beethoven's Prometheus Overture. M. L. S.

Boston Symphony Features Piston's Third

The final evening concert of the Boston Symphony Orchestra, under Serge Koussevitzky, on April 14, began with Mozart's Kleine Nachtmusick and Walter Piston's Third Symphony. The score divulges the mastery of the composer in every way. The opening movement has an attractive middle part and artful counterpoint. The adagio seems to take a long time getting under way, and indeed—with the exception of the last third—seems rather labored. The closing Allegro, however, ends the work on a note of pleasing animation. One missed a certain spontaneity in the actual conception of the thematic material and an inner glow of the sort which made Sibelius' Second Symphony, which followed, an uplifting experience. The reception of the American work was warm. H. W. L.

The season's farewell of the Bostonians took place at the Saturday matinee on April 17, with Dr. Koussevitzky bringing out the orchestra's play of luminous tone and range of interpretative power in Mozart's "Jupiter" Symphony, three excerpts from Prokofieff's Romeo and Juliet suite and the Beethoven Seventh Symphony. M. L. S.

Missa Solemnis Led by Walter

Three performances of Beethoven's Missa Solemnis were given on April 15, 16 and 18 at Carnegie Hall, with Bruno Walter conducting the New York Philharmonic-Symphony. The vocal portions were sung by the Westminster Choir (John Finley Williamson, director) and by Eleanor Steber, soprano, Nan Merriman, mezzo-soprano, William Hain, tenor, and Lorenzo Alvary, bass.

This superb performance proved a fitting climax to the New York orchestral season. Mr. Walter conducted in his usual inspirational manner, which revealed all of the dynamic majesty as well as the humanness of this great work; and the effort of the Westminster Choir left little to be desired. Miss Steber's singing of the high C in the Benedictus was particularly outstanding. The vocalism of Miss Merriman and Messrs. Hain and Alvary was of a high order throughout. John Corigliano's playing of the violin obbligato in the Benedictus added much to the effect. L. C.

Bjoerling Sings to Throng

Jussi Bjoerling, accompanied by Frederick Schauwecker at the piano, gave his only New York recital on March 21. The evening was a popular triumph. Opening with Beethoven's Adelaide, his fine voice and phrasing were also evident in songs by Brahms, Schubert, Liszt and Strauss. After the second group Mr. Bjoerling had to add Brahms' Staendchen. The Ingemisco from Verdi's Requiem, followed by Strauss' Zueignung as encore, was one of the climactic offerings. Songs by Gabrilowitsch and Rachmaninoff, and O Paradiso from Meyerbeer's L'Africana closed the official bill, after which the tenor had to sing encore after encore. H. W. L.

Gimpel Plays Creston and Prokofieff Works

Bronislaw Gimpel appeared in a taxing violin recital on March 22. Although at first his playing did not seem particularly warm, the Prokofieff Sonata, Op. 94, was given with a directness that made excellent contrast with the other numbers. A Suite, Op. 18, written with skill, if not too great profundity, by Paul Creston (the composer present and sharing in the applause) was very well received. The Beethoven Sonata, Op. 30, No. 3, was played with compelling beauty, as was the Chausson Poème. Paul Ulanowsky was an admirable co-artist at the piano. T. P.

B Minor Mass Sung by Oratorio Society

The Oratorio Society of New York presented its 22nd complete performance of the Bach B minor Mass on March 23, conducted in a capable and serious manner by Alfred Greenfield. The performance was generally effective, and well marked rhythmically, although occasionally the choruses reflected a slight tonal blurring. Qui tollis was particularly well sung. The vocal soloists were Ruth Diehl, soprano; Lydia Summers, contralto; Harold Haugh, tenor; and Arthur Kent, bass-baritone. Miss Diehl offered a pleasing and consistently uniform vocal line throughout, Miss Summers' reading of the music allotted to her was sympathetic and expressive, and Messrs. Haugh and Kent gave excellent all-round accounts of themselves in their respective roles. Hugh Porter was at the organ. L. C.

Tagliavini in First N. Y. Recital

Ferruccio Tagliavini, Metropolitan tenor, gave his first New York recital on March 24. His admirers greeted him after each offering with greatest enthusiasm and prolonged his short printed program with many encores. His songs were not always subtly set forth in their intimate meaning. The best efforts were in operatic selections, arias by Meyerbeer, Bellini, Cilea and many more given as encores. Ethel Evans assisted at the piano. H. W. L.

Totenberg Recital Demonstrates New Bow

Roman Totenberg, violinist, gave an interesting program on March 29, employing a curved bow with loosely stretched hairs devised by John Bolander to permit an easier shifting in widely-spaced tones and chords of the Bach Chaconne, and in two movements of the Honegger Sonata for violin alone, which was played with fine taste and sense of style, particularly memorable being the muted third section. The program also held Dvorak's Sonatina in G, Op. 100, the Brahms Sonata in D minor, Op. 108, and numbers by Nin-Kochanski, Szymanowski and Sarasate. Mr. Totenberg's artistry and keen perception won applause from a near-capacity audience. Leopold Mittman was a skilled piano associate. L. J. G.

Mozart Mass by Schola Cantorum

The Mozart Mass in C Minor is seldom heard and always taxing for singers. In the March 31 performance by the Schola Cantorum, under the inspirational direction of Hugh Ross, the massive work was presented with distinctive style and well-balanced part-singing. The instrumentalists, from the New York Philharmonic, played with musicianly understanding. The arias require more than the average in soloist ability, but intelligence, sincerity and a measure of florid facility were commendable factors. The singers were Genevieve Rowe, soprano; Suzanne Sten, mezzo-soprano; Andrew McKinley, tenor; and Alden Elkins, bass. Everett Tutchings was the excellent organist. M. C.

(*Continued on page 23*)

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Gareth ANDERSON

Tenor

Times Hall Recital, April 11, 1948

NEW YORK TIMES:

A program of unusual musical interest was presented by Gareth Anderson, Negro tenor, yesterday afternoon. . . . The featured selection was the rarely heard recitative and aria "Fuor del mar, ho un mar in seno" from Mozart's "Idomeneo." Other absorbing works were songs by Messaien, Poulenc, Ginastera and Nin. . . . *Mr. Anderson's serious approach made each piece a communicative event.* Whether he sang in German, French, Spanish, Italian or English, *one was impressed with the changing meanings and spirit of the words.* This was unusually true in his rendition of Bach's "Now in Readiness I Wait," despite the complex figuration of the melody, and in the intensity of Nin's "Jesus of Nazareth" which took on the air of a Jewish lament . . . a musicianly continuity in his performance of the difficult Mozart Aria. . . . In the simpler and more primitive expression of Ginastera's "El Gato" and a group of spirituals *he achieved a wild brilliance altogether appropriate and spine-tingling.* Superior piano support was given by Brooks Smith.

N. Y. HERALD TRIBUNE:

GARETH ANDERSON, tenor, recital in Times Hall yesterday afternoon. . . . His list, one of the most tastefully assembled this season, included music by Erlebach, Bach, Nin, Mozart, Handel, Wolf, Messaien and others. . . . *What he communicates is . . . a product of sincere musicianship, his love for singing and a spiritual quality.* He was best in folkish French and Spanish songs of Poulenc and Ginastera and the Negro spirituals . . . he achieved an artistry that should be brought to the attention of the impresarios of sophisticated night clubs. The excellent accompanist was Brooks Smith.

Suite 701, 119 W. 57 St., N. Y. 19, N. Y.

SILHOUETTES

By MARY CRAIG

PRESIDENT TRUMAN HONORS GENERAL PLATOFF DON COSSACK CHORUS. The Chief Executive, his daughter Margaret and Mrs. Truman came backstage to greet the chorus before their annual Constitution Hall concert in Washington. From Nicholas Kostrukoff, director, the President was pleased to hear that all 27 members of the chorus, composed of exiled White Russians and organized in Czechoslovakia under the patronage of the late Jan Masaryk, are now naturalized American citizens. Besides their regular tour of 112 engagements, the chorus found time to appear for veterans in General Hospitals at Sunmount and Canandaigua, N. Y. Their 10th American tour will open in early October.

San Carlo Opens New York Series

Nearing the end of its 37th season of touring under Fortune Gallo's direction, the San Carlo Opera Company opened its annual series at the Center Theatre, New York, on April 14. For his company's eleventh season in Rockefeller Center, Mr. Gallo sponsored several New York debuts. Carlo Moresco was the musical director and Anton Coppola, by courtesy of Radio City Music Hall, a guest conductor. Mario Valle is the artistic director.

In the initial performance of Traviata, the cast was dominated by Lucia Evangelista, who had sung the role of Violetta at the City Center last year. Her impersonation is affecting dramatically and on the whole sung with skill and pleasing tone. She proved a good actress and wore stunning costumes. Alfredo, portrayed by Norman Kelly, American tenor, in his New York debut, showed excellent command of the vocal role and a pleasing lyric voice, though his acting was rather stiff. Stefan Ballarini, familiar in the role with this company, was the Germont Père. Others in the singing cast were Elizabeth Devlin, Adrien La Chance, Fausto Bozza, Louis De Cesare, Victor Tatozzi and Elizabeth Carron. Moresco conducted a good sized orchestra with experienced manner. Lydia Arlova and Lucien Prideaux headed the ballet. The two weeks' season was extended by five performances.

Violet Di Fiore in Recital

Violet Di Fiore, coloratura soprano, gave her second New York recital in Steinway Hall, April 16. The program was an ambitious one for the young singer and consisted of two arias from Mozart's Die Entfuehrung aus dem Serail, four Rossini songs, the Mad Scene from Donizetti's Lucia di Lammermoor, five manuscript songs by Hieber, Del Santini, Watson; Tell Me, Oh Blue, Blue Sky of Giannini, and La Fauvette avec ses petits from Zemire et Azor by Grétry.

Miss Di Fiore, who appeared successfully with the Lemonade Opera Company in New York last summer, projected some commendable singing, although her substantial and brilliant coloratura voice has potentialities not yet completely realized as to range and technic. Kenneth Hieber presided at the piano in a capable manner. Samuel Baron, flutist, was the assisting artist. L. C.

Verna Osborne Returns from Europe

Verna Osborne, soprano, recently returned from an extensive concert tour of Europe, which included appearances in The Hague, Amsterdam, Hilversum, London, Paris, Zurich and a return engagement in Holland for a premiere in that country of Ravel's L'Enfant et les Sortilèges, performed with a 100-piece orchestra. During the International Festivals at Cannes on the French Riviera, Miss Osborne was the only soloist representing "American Week," when she sang the aria of Constanza from Mozart's Seraglio and a group of modern French songs with orchestra.

After returning to America, Miss Osborne was guest soloist in an orchestral program on March 20, sent out from Hollywood over the NBC network. She is also acting as a judge on the annual regional Atwater Kent auditions. In June she plans to return to Europe, where her appearances include engagements with the Paris Opera-Comique. Miss Osborne is not only a busy artist but also president of the Academy of Music in San Francisco.

Vocal Jottings

Adelaide Van Wey gave a concert at the Kingsbridge Veterans Hospital, March 30.

Elisabeth Schumann has returned from her first tour of Mexico, re-engaged for a second series of appearances in the fall. The Lieder singer left the end of April for a tour of England. Returning here in late October, her season includes her annual recital at Town Hall on Nov. 29.

Winifred Heidt, contralto, has gone to Mexico City to appear for her third season at the Opera Nacional, singing in Carmen, Samson and Delilah and Il Trovatore. Miss Heidt will appear with the San Francisco Opera this fall.

Ramon Vinay, tenor of the Metropolitan Opera, will return this summer to Mexico City, his home, after an absence of two years to sing two performances of Otello on June 4 and 12 with the Opera Nacional. Vinay, now on tour with the Metropolitan will also appear at the summer festival at Verona, Italy, in August.

Charlotte Boerner, soprano, is the vocalist on the Artist recording of excerpts from Berg's Wozzeck which won the Review of Recorded Music award for "the most enterprising repertory." Werner Janssen conducts the orchestra.

Vivian Della Chiesa is scheduled to go to Rome to make a movie some time in the coming summer.

Donald Dame, tenor, will sing in La Boheme and Cosi Fan Tutte at Chautauqua, N. Y., this summer, as well as continue his Sunday night radio program from New York.

Walter Cassel, baritone, will tour in The Great Waltz during the hot weather months.

Emile Renan sings the role of Junius in Britten's Rape of Lucretia, presented by the Chicago Opera Theater in Chicago on May 2. Also he recently signed a contract to tour with Charles L. Wagner's production of The Barber of Seville in the role of Dr. Bartolo. The company goes on tour next February. He has appeared as both singer and actor in NBC's World Over Playhouse.

Mary Bothwell, Canadian soprano, has been engaged by Sir Adrian Boult, conductor, as soloist with the BBC Orchestra in an all-Wagner program at a Promenade concert on Sept. 13 in London's Albert Hall. She was soloist for four Promenade concerts of last season.

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I See That

The National Music League announces the acceptance of four new members to its board of directors: Emily Coleman of News Week; Thomas McLean of the National Broadcasting Company; Julian Bach, former assistant editor of Life, now co-editor and publisher of Project One, a new magazine; and Leon Rothier, who will serve as voice counsellor.

The competition of the North American Prize for Pianists is announced by its New York regional chairman, Marion Cassel, to take place on May 25 at the Baldwin Piano Company store, 20 E. 54th Street.

From October through the middle of April, Ray Lev, pianist, has played over 40 concerts in the United States and Canada, including two appearances in Carnegie Hall, one for the New Friends of Music, Town Hall and Metropolitan Opera House concerts, and on the I.S.C.M. Festival over WNYC.

On April 28 the soloist with the Connecticut Symphony, Daniel Saidenberg conductor, in its home city of Bridgeport was Bernard Leighton, winner of the First Annual State Contest sponsored by the orchestra. The following day the orchestra played in Hartford at the Bushnell Memorial Auditorium with Jane Carlson as soloist. This was the group's first out-of-town concert.

Annette Roussell, pianist, gave concerts in Paris and Milan on April 12 and 27 respectively.

Henry Harris, pianist, and Emil Bock, violinist, gave a sonata recital at the Iowa State Teachers College recently.

The Pittsburgh New Friends of Music, Inc., is celebrating its tenth anniversary by way of a Beethoven Spring Festival, May 17 through 24 at the Carnegie Music Hall. A complete cycle of Beethoven's String quartets will be played in five performances by the Budapest String Quartet.

Louis Kaufman, violinist, and his wife and accompanist, Annette Kaufman, returned to Los Angeles on April 16 for concerts on the Pacific Coast. On May 19 Mr. Kaufman will broadcast the Tchaikovsky Concerto with the Chicago Symphony under Tauno Hannikainen. He has been re-engaged for the third consecutive season as soloist with the CBS Symphony for the broadcast of June 27.

Hazel Gruppe, pianist, was soloist in a March concert with the Utica Civic Orchestra, under Edgar J. Alderwick.

The first public performance of Roland J. Leich's Rondo for Orchestra was given on April 7 in Carnegie Music Hall, Pittsburgh, by the Carnegie Institute of Technology Student Symphony under the composer's baton.

Nan Merriman, mezzo-soprano, had 11 New York appearances this season, this number being attained when she sang as soloist in Verdi's Requiem under Toscanini on April 26 at Carnegie Hall.

Organ Concerts, Inc., announces another transcontinental tour for Richard W. Ellsasser in 1948-49 which will take him to all 48 states and Canada. He will also continue as organist for the Northern Baptist Assembly and conductor of the Bach Circle of Boston, and conclude his studies for the ministry.

Ifor Jones, the conductor of the New Chamber Orchestra of Philadelphia and of the annual festivals by the Bach Choir at Bethlehem, Pa., has been elected a Fellow of the Royal Academy of Music for his "distinguished service to music."

Walter Sharp, president of the Nashville Civic Music Association, announces that William Strickland, director of the Nashville Symphony since its organization two years ago, will conduct the group through its third season, beginning September, 1948.

Leona Flood, violinist, has concluded her extensive concert tours of the season with appearances in Vermont, New York State, and Quebec, Canada.

The Philadelphia La Scala Opera presented Otello on April 16 at the Academy of Music, Philadelphia, with Giovanni Martinelli in the title role, and June Kelly as Desdemona.

The Guild for Contemporary Music, Philadelphia, offers a program on May 5 in the Philadelphia Art Alliance. Margaret Keiser, soprano, with Robert Elmore at the piano, will be heard in three groups, and the Haverford College Glee Club, William H. Reese, conductor, will give Randall Thompson's Testament of Freedom.

Heinz Unger has been engaged as conductor for one-third of the fall and winter season of the Havana Symphony Orchestra, seven weeks, starting in October.

Karin Branzell, contralto; Paul Makovsky, violinist, and Grant Johannesen, pianist, were the artists at the last musicale of the season of the Haarlem Philharmonic Society on April 8 in the grand ballroom of the Waldorf-Astoria.

A recent program of the New London (Conn.) Civic Orchestra, Victor Norman, conductor, presented works of Bach, Mozart, Handel, Puccini, Verdi and Tchaikovsky. Jarl Norman, tenor, was soloist. The orchestra is giving four concerts this season due to the encouraging response of the public to the two given in 1946-47.

The Pittsburgh Opera Company gave a production of Lohengrin in Syria Mosque in March, under the baton of Richard Karp, with the following guest artists: Set Svanholm, Regina Resnik, Ellen Repp, Ralph Herbert and Carlos Alexander, the last-named also serving as stage director.

The Alcaro Music Studios present their annual Town Hall concert on June 20. Guest artists will be Sergei Matusewitch, accordionist; Joe Novotny and his quintet and Joe Cortez, drummer. Lou Novotny will be master of ceremonies.

Angel Reyes, violinist, was soloist with the Philadelphia Orchestra under Eugene Ormandy in Philadelphia on April 16 and 17 in the one-movement Concerto No. 2 by Karol Szymanowski. This was Mr. Reyes' second appearance with this orchestra.

De Carvalho Commissioned To Write Opera

Eleazar de Carvalho, Brazilian conductor-composer, who was guest conductor of the Boston and Chicago Symphonies this season, has been commissioned by the Brazilian Government to write an opera, Guararapes, to commemorate the battle of that name in 1648 between Brazil and Holland. The Brazilian victory led toward that country's eventual independence. The Government will sponsor performances of the opera in all the country's major cities, the premiere to be conducted by Mr. Carvalho in an outdoor theatre to be erected on the battle's site.

Artiss de Volt, Harpist, Heard In U. S. and Canada

Artiss de Volt, harpist, during April made a concert tour of Alabama, Tennessee and North Carolina. She goes to Quebec to be soloist with the Sherbrooke Symphony on May 4, playing the Mozart Concerto for flute and harp, the Danses by Debussy and the Ravel Introduction and Allegro. On May 6 she gives a harp recital at Bishop University, Lennoxville, P.Q., then returns to Boston for engagements in and around that city before sailing for Europe on June 30. Miss de Volt is to teach at the Mozarteum in Salzburg this summer.

Pons and Kostelanetz Sail for European Concerts

Lily Pons and Andre Kostelanetz left for a series of English and European concerts on April 21 on the De Grasse. In June, they give four concerts in England with the London Symphony Orchestra, two with Pons and Kostelanetz and two with Kostelanetz conducting without a soloist. On May 10 they will appear with the Orchestra Conservatoire de Paris and on May 21 with the Orchestre de la Suisse Romande in Geneva.

J. Abresch

ELEANOR KNAPP

MEZZO-SOPRANO

Substitute Soprano Scores in La Scala's 'Norma'

(headline from Evening Bulletin, Philadelphia, March 12, 1948)

A substitution for Bruna Castagna, ill with bronchitis, resulted in Eleanor Knapp, an unheralded mezzo-soprano of impressive vocal endowments, suddenly appearing in the role of Adalgisa. . . . The new singer has a vibrant voice, which extends to B in the upper octave. Her voice blended most beautifully with Mme. Nelli's in the various duets; indeed the famous "Mira o Norma" ("Hear me Norma") was almost the peak of the evening, as vocalized by these two talented ladies.

Max de Schauensee, Evening Bulletin, March 12, 1948

One of the finest examples of operatic singing this listener has ever heard was the duet from Act III of "Norma" as produced by the Philadelphia La Scala Opera Company at the Lyric Theater last night.

Herva Nelli, soprano, and Eleanor Knapp, contralto, were the participants. (Miss Knapp replaced Bruna Castagna, who was ill.) Both singers responded to the music in an identical manner. The phrasing had grace; the tonal surface was suave; the interpretation, musical. The voices matched in every respect.

Weldon Wallace, The Sun, Baltimore, March 13, 1948

Audience Thrilled with Presentation

Miss Knapp made a deeply favorable impression. Unusually beautiful, and blessed with an engaging personality. Miss Knapp proved the possessor of an opulent voice of pronounced beauty of timbre, which she used with a warmth, intensity and expressiveness seldom heard. She disclosed a voice of rich quality and knew how to use it expertly. Her musicality and the depth of her singing scored heavily with the audience in a program well devised to make known the various facets of her artistry.

Fredericton Gleaner, April 8, 1948

(headline from Fredericton Gleaner, Fredericton, New Brunswick, Canada, April 8, 1948)

The contralto, Miss Eleanor Knapp, walked off with the show on her solo numbers, giving as fine a rendition of the "Gypsy Song" and the "Habanera" from Carmen as could have been found anywhere. Her full, rich voice was used with great skill and artistry in these selections. . . .

Emily R. Jerger, Thomasville (Ga.) Times-Enterprise, Jan. 16, 1948

Despite what always appears to be early curtailment of the contralto's contribution to the oratorio (Messiah), Eleanor Knapp sang that part with distinction and, coupling an ease of projection with a beautiful voice, she was easily a favorite of the audience.

Marschal Rothe, The Chattanooga Times, Chattanooga, Tenn., Dec. 10, 1947

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CHICAGO: Spring Music Events Draw

BARRE HILL,
whose Chicago recital in Kimball Hall on May 5, under the Concert Management of Bertha Ott, will be a benefit for "Orphans of the Storm," founded by Irene Castle. (Photo by James Hargis Connelly.)

By DOSHA DOWDY

CHICAGO.—Artur Rodzinski returned from a six weeks' winter vacation to conduct the remaining concerts of the season by the Chicago Symphony. Robert Casadesus was soloist in a splendid performance of Saint-Saens' Piano Concerto in C minor, and appeared on the following Thursday-Friday concerts with his wife Gaby in Mozart's Concerto for Two Pianos, a superior exposition of musicianship and immaculate technical precision.

The regular concerts of April 1-2 brought Jacques Thibaud in Mendelssohn's Violin Concerto, displaying the elegance and patrician quality associated with this artist, so that occasional technical imperfections were of little consequence.

Following a top speed performance of Glinka's Overture to Russlan and Ludmilla at the April 9 concert, Artur Rubinstein played eloquently Rachmaninoff's Second Concerto for piano and orchestra and achieved, if not an entirely accurate performance, one of great poetic beauty and brilliance. He was given a tremendous ovation. Tchaikovsky's Fourth Symphony concluded the program.

There was considerable demonstration of appreciation shown for the All-Wagner program to which Dr. Rodzinski devoted himself at the concerts of the following week—excerpts from Lohengrin, Tristan and Isolde, and the Ring Cycle.

Esther Payne Soloist with Chicago Symphony

Esther Payne, selected from over 100 aspirants in auditions of local artists, appeared on March 20 as soloist with the Chicago Symphony under Tauno Hannikainen in a brilliant performance of Moszkowski's Piano Concerto in E. The occasion gave an outstanding Chicago talent the deserved recognition of a solo appearance with the orchestra, and a vote of thanks is due Mr. Hannikainen, who heard all the auditions, for his genuine interest in the project. Miss Payne revealed playing not only sparkling and exciting but musical and sensitive. Excellent accompaniment was given her by Mr. Hannikainen and the orchestra. In fine form, they also provided spirited readings of symphonic works by Goldmark, Haydn (Military Symphony), Smetana, Sibelius and Liszt, adding encores in response to the enthusiasm of the audience.

Schnabel's Recital

Artur Schnabel's concert in Orchestra Hall on a recent Sunday will remain a never to-be-forgotten musical experience to the overflowing audience that attended. The program consisted of the G major Sonata of Schubert, the Chromatic Fantasie and Fugue of Bach, the B flat major Sonata of Mozart and the opus 111 Sonata of Beethoven.

Piatigorsky Feted

Piatigorsky's recital formed the closing event of the History and Enjoyment of Music Series. So luminous a tone and such superb musicianship is what one has come to expect of Gregor Piatigorsky. Outstanding numbers on the program were Boccherini's C major Sonata, Prelude and Fugue (from 5th suite for cello alone), and Chopin's Sonata in G minor, the piano part expertly played by Ralph Berkowitz. At the end were the cellist's own brilliant Variations on a Theme of Paganini.

H. D.

Chicago University Beethoven Cycle

The Music Department of the University of Chicago presented during its spring quarter all of the trios of Beethoven, performed by the Albeneri Trio (Alexander Schneider, violin; Benar Heifetz, cello; Erich Itor Kahn, piano). The cycle was given in three concerts in Mandel Hall, on April 13, 16 and 20.

Sybil Shearer at Civic Theater

Sybil Shearer's solo dance concert April 2, was one of the more artistic events of the season. The two dances of the Prologue—In the Field, and In the Cool of the Garden (Egyptian in influence — abstract and impersonal) — were strongly elemental, and as strongly expressed. The program represented the life cycle in three divisions—The Song, with its feeling of youth and the purity of child memories, danced to six Brahms waltzes; The Lament, romantic in influence, with its emotional, dramatic effect climaxed by No Peace on Earth, showing the wartorn woman starved spiritually and physically; then returning to the Egyptian idea in Five Transmutations. Marion Hall's playing offstage of Bach, Ravel, Beethoven, Chopin, Scarlatti, Rachmaninoff, Moussorgsky and other works for piano, and Helen Morrison's extraordinary lighting effects were important elements in the recital's success.

Wolf-Ferrari Score Revived by Apollo Club

The Apollo Musical Club, assisted by members of the Chicago Symphony Orchestra, on April 6 at Orchestra Hall, presented Wolf-Ferrari's La Vita Nuova and Liszt's Thirteenth Psalm. Soloists were Martial Singher, baritone; Nancy Carr, soprano; John Barclay, narrator; and Robert Birch, pianist, for the first work; and William Miller, tenor, for the second. Mr. Singher performed with his accustomed artistry, although hampered by a poor English translation, Miss Carr's light but beautiful voice was somewhat overwhelmed by the chorus and orchestra. Mr. Barclay's dignified utterance was a model of clarity, and Mr. Miller sang his solo part effectively in the Liszt composition, and the chorus, under the spirited direction of Edgar Nelson, performed impressively throughout the evening.

W. M. S.

Raisa-Rimini Present Cimarosa Opera

The presentation of Cimarosa's Il Matrimonio Segreto (Civic Theatre, April 11) under the auspices of Rosa Raisa and Giacomo Rimini seemed as close in professional stature to that of the "late" Chicago Opera Co. as is its theater to the Opera House next door. With Rimini both as artistic director and appearing in the role of Geronimo, Marisha Data in her inimitable portrayal of Fidalma, and Ottavio Marini in the conductor's pit, a performance of high calibre was assured. George Tozzi, though unconvincing as an elderly count, is an important talent both vocally and dramatically. Marilyn Hannah as Carolina, Esterina Di Nicola (Elisetta) and Kenneth Henriksen (apprentice to Geronimo) sang well and showed excellent vocal and operatic training as well as stage talent. The spoken "asides" in English, however, detracted somewhat from an otherwise authentic performance. Marini gave a delightful reading of the opening overture, and with a sure and sensitive baton led the orchestra and singers throughout the opera, with the authority expected from a conductor routined in La Scala traditions.

ALMA K. ANDERSON,
president of the Illinois Federation of Music Clubs, which presented a Festival-Pageant in the Medinah Temple, Chicago, as opening event in the federation's campaign "to reaffirm the values that music brings to living.' The pageant portrayed in music the state's history. Gov. Dwight H. Green proclaimed the week of April 24 to 30 "Illinois Music Week." (Photo by Maurice Seymour.)

Manuel and Williamson at Tapestry Exhibit

Supplementing the exhibition of French tapestries in its galleries, Chicago Art Institute presented the Manuel and Williamson Harpsichord Ensemble in an evening of French music, Messrs. Manuel and Williamson were joined by Leonard Sorkin and Joseph Stepansky, violinists, and Lillian Chookasian, contralto, for a program highlighted by works of Rameau and Couperin, which ranged from 14th century de Machault to 20th century Ravel and Poulenc. The disciplined patterns and delicacy of design and tone color of the early works paralleled to an extent the same characters in the French tapestry of the period, as the freer and bolder writing of Ravel and Poulenc reflected the modern pieces. The brilliance and style of the Manuel and Williamson performance, the freshness of the two violins and the opulence of Miss Chookasian's beautiful contralto, made music which might well be repeated more often.

H. L. B.

Adele Tilson in Debut

Adele Tilson's debut recital in Kimball Hall was a pleasure to hear for its fresh and sensitive playing. The young pianist's technical approach is easy, and her manner charming. Her playing is thoroughly feminine, and although sentimentality was occasionally apparent, particularly in Chopin's F Sharp Major Nocturne played as an encore, there was plenty of virility and always musical understanding of spirit and style, whether in the rollicking Fugue of Bach's opening Toccata in D Major, the evanescent quality of Schumann's Papillons, the Brahmsian beauty of three Intermezzi and a Capriccio, or in the later idioms of Ravel and Hindemith. Three attractive pieces by Catherine Saurer, well known local composer and pianist, closed the program.

James Hall's Recital

James Hall, Negro bass, gave a recital in Kimball Hall, which confirmed the impression given when he appeared here in recital last year, that he possesses the natural talents requisite to the concert singer. His voice is of beautiful quality, flexible and capable of expressive use. The latter, however, was noticeably lacking throughout his program. When this important factor is cultivated

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Pianist

Children's Program

Peter Pan Suite	Robyn
Canon	Schumann
Little Forest Wanderer	Schumann
Wild Rider	Schumann
Sailor's Song	Schumann
March	Prokofieff
Etude	Kabalevsky
Waltz	Gretchaninoff
The Gargoyle	Goosens
Marionette Show	Goosens

College or Club Program

La Cathedrale engloutie	Debussy
Feux d'artifice	Debussy
Six Little Piano Pieces	Schonberg
Sonatina	Bartok
Variations	Mompou
Sumaré	Milhaud
Pastorale	Poulenc
Petite marche funebre pour une tante à héritage	Berners
Sonatina in C major	Kabalevsky
Toccata	Khachaturian

"We enjoyed Mrs. Claver. Her presentation was different, and for that reason was particularly interesting."
John Howard, Chairman, University of North Dakota

Management: Clarence E. Cramer, Kimball Bldg., Chicago 4

further, Mr. Hall can become an imposing figure on the concert stage. The singer was assisted by the excellent pianist and accompanist, Allen Brown, in a program of songs by early English and Italian composers; a Schubert group; Haydn's Recitative and Air from the Creation "Now Heaven in Fullest Glory Shines"; songs by American composers Pinkston Head, Allen Brown and Speaks; and three Negro Spirituals.

Mildred Waldman at Orchestra Hall

Mildred Waldman, pianist, played to a warm and interested audience which seemed proud to claim the artist whom many remembered as a gifted child prodigy. The B Flat Major Partita of Bach had a joyous quality in its forthright performance. While Beethoven's Appassionata Sonata is something of a challenge, Miss Waldman demonstrated that she is a pianist of authority and skill. If her performance did not always reach the depths of the opus, it revealed a definite musicality and vigor of style. The contrasts and many beauties of Schumann's Scenes from Childhood were met with taste and a certain sensitivity. The first Chicago performance of Sam Raphling's Sonatina showed this composer to be possessed of indisputable talent, and Miss Waldman played the work with gusto and facility. There was brilliance in the pianist's exposition of the various movements of Nikolai Lopatnikoff's Five Contrasts.

H. D.

Ravinia Announces Program for Annual Festival

Eugene Ormandy will open the annual Ravinia Festival, conducting the Chicago Symphony Orchestra the first week, beginning June 29, as he did last year. Other conductors to share the series are Fritz Busch, a newcomer to the North Shore, who appears in the second and third weeks; Fritz Reiner, who was here in 1937, the fourth week; Fritz Stiedry, of the Metropolitan, making his initial appearance here in the fifth week; and Pierre Monteux, returning for his eighth season, sixth week. The Budapest String Quartet will return to Ravinia for the seventh and final one, presenting a full week of chamber music. Concerts will take place on Tuesday, Thursday and Saturday evenings at 8:30 and on Sunday afternoons at 4 p.m.

Soloists to appear with the orchestra include Isaac Stern, violinist, evening, July 15 and afternoon, July 18, Busch conducting; Claudio Arrau, pianist, evening, July 22, and afternoon, July 25, Reiner conducting; Maggie Teyte, soprano, evening, July 29, and afternoon, Aug. 1, under Stiedry; and William Primrose, violist, evening, Aug. 5, and afternoon, Aug. 8, both under Monteux, and with the Budapest Quartet in a third concert, evening, Aug. 10.

Cleveland Hears Elwell Novelty

CLEVELAND. — Herbert Elwell, commissioned by George Szell to write a symphonic work for the Cleveland Orchestra, produced a Pastorale for voice and orchestra. It is in four movements, with text from the Song of Solomon and an important part for mezzo-soprano, well sung by Marie Simmelink Kraft. Though written in an almost classic vein, the work—particularly in the closing section subtitled Solomon's Procession—makes use of colorful and quasi-Oriental motifs. The effective score takes a half hour for performance and won a warm reception. It was repeated by Mr. Szell and the orchestra in Oberlin, where it was again received with enthusiasm.

Pierné Work Sung

Another important performance was Pierné's Children Crusade by forces of the Institute of Music under the baton of Director Beryl Rubinstein. Two choruses of 120 children and 100 adults, a 65-piece orchestra and three soloists performed the stirring oratorio creating a deep impression upon a large audience. Mildred Mueller, contralto; Shirley Russel, soprano, and Emanuel Rosenberg, tenor, all alumni of the Institute, were excellent in their solo parts. Proceeds of the event were given to the scholarship fund.

In a special concert by the Cleveland Orchestra, the two young apprentice conductors, Louis Lane and Seymour Lipkin, appeared in Rimsky-Korsakoff's Capriccio Espagnol and Tchaikovsky's Romeo and Juliet, respectively; both created a most favorable impression.

New Score by Beryl Rubinstein

Beryl Rubinstein's annual recital at the Cleveland Institute of Music showed the eminent composer, pianist and director of the school at his best. Playing three Beethoven works—Variations on a Russian Theme, Andante in F and Rondo a capriccio Op. 129, the Chopin Sonata in B minor, a Ravel piece, and the first performance of his own Twelve Minor Items (1947), Mr. Rubinstein played with good technic, crystalline tone and wide range of interpretative color. His own new score (which had such titles as Gently Moving, Lightly, Gay, Agitated, Decisive and so on) revealed a kaleidoscope of mood, rhythm and emotional shades.

Enesco Returns

A great favorite with Severance Hall audiences, Georges Enesco repeated his triumph of former years, especially when conducting his own compositions. Other recent soloists included Schnabel and Casadesus, each admirably performing two Mozart Concerti in their respective programs; Rudolf Firkusny in the "Emperor" Concerto, playing with brilliance and persuasion; Szigeti in the Beethoven Violin Concerto, his deeply searching art sincere and idealistic. . . . At the Museum, Oscar Shumsky gave a stirring recital with Artur Balsam at the piano; the same stage witnessed three highly satisfying violin and piano sonata evenings by Arthur Loesser and Joseph Knitzer. . . . A first performance here of Sibelius' Seventh Symphony by the Orchestra revealed the Finnish master in introspective vein and Szell an ideal interpreter. . . . Vladimir Horowitz in one of his unique recitals again lived up to his tremendous popularity and was applauded to the echo.

Children's Concert Week

The week of April 5 was devoted to ten Children's concerts for the 4th, 5th, 6th grades and junior and senior High School pupils of the Cleveland Schools by the Orchestra under the expert guidance of Rudolph Ringwall. Severance Hall was filled to overflowing.

Ferruccio Burco, child conductor, appeared at the Arena with an orchestra of 80 seasoned musicians and aroused a large audience to vociferous enthusiasm with a full length program which included the First Beethoven Symphony and the Prelude to the Meistersinger besides items by Verdi, Rossini, Berlioz and others.

ROSE WIDDER.

U. S. Army to Send Concert Artists on European Tours

The U. S. Army civil affairs division, with the information control division, will send American concert artists on tour in Germany's American zone and the sections under French and British control. The project has been made possible because of funds supplied by private individuals through the American Music Center, non-profit organization for the dissemination of serious American contemporary music. A permanent music advisory panel has been established, including Dr. Howard Hanson, Prof. Douglas Moore, Olga Samaroff, William Schuman, Dr. Carleton Sprague Smith, Dr. Harold Spivacke, Dr. Charles M. Spofford, Davidson Taylor, Charles Triller and Harrison Kerr.

The first artist to appear will be Patricia Travers, violinist, who at the end of April left on a tour to include appearances with the Berlin Philharmonic and the Frankfort Philharmonic orchestras. On her programs are the Concerto for Violin and Orchestra by Roger Sessions and the Second Violin Sonata by Charles Ives.

SHIRLEY EFFENBACH

appeared as soloist in Tchaikovsky's Piano Concerto in B flat minor with the Kenosha Symphony Orchestra under Richard Czerwonky, on April 29. She is a holder of the Inter-American Chopin Award (1946), and of the Chamber Music Guild Award.

Flint Opera Gives Carmen

The Flint Civic Opera of Flint, Mich., celebrated its 17th year on April 7 by giving a performance of Carmen. Dr. William W. Norton conducted, Vivian Tripp Wheeland took the title role, Fred McKitrick the part of Don Jose, and Vernon Syring was Escamillo, Margaret Corrin, Micaela.

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EVENTS IN THE SCHOOLS AND THE COLLEGES

Los Angeles Conservatory Offers Operatic Workshop Series

LOS ANGELES.—Highlights of a dozen operas are being given in a series of performances at the Los Angeles Conservatory of Music and Arts from March 23 to April 11, under the musical and dramatic direction of Maurice Goldman, and staged by Paul Gudelj.

The Conservatory, under the presidency of Dr. Oscar Wagner and the direction of Dr. Garry A. White, has taken over a three-story downtown building at 845 S. Figueroa St., where it now has a large auditorium and two smaller ones, as well as a score of classrooms and studios, with a dozen more in the process of construction.

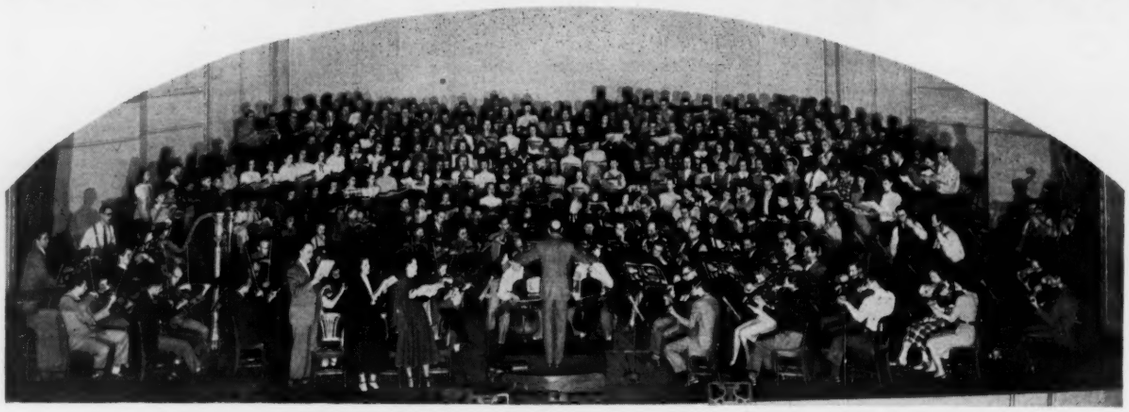
In its rapid expansion, the Conservatory now has an enrollment of 650 students in all branches of music. It has its own symphonic orchestra, a concert band and a children's orchestra.

A unique civic service is establishment of a Saturday morning theory class for children from six to twelve, free to all who wish to attend, regardless of whether or not they are in the school, under the supervision of Chesley Mills, who has developed some unusual teaching methods in this connection.

The entire Saturday morning schedule begins with a class in eurythmics (9:30-10:15), continues with theory (10:25-11:10) and concludes with either orchestra, piano, vocal or children's choir (11:15-12:00) according to individual preference, thus offering basis, theory and practice in a single morning.

The Opera Workshop's current offerings include full presentation of Hindemith's Hin und Zurück and Pergolesi's La Serva Padrona, as well as excerpts from Traviata, Butterfly, Trovatore, Pagliacci, Masked Ball, Faust, Boheme, Rigoletto, and Hänsel and Gretel.

Summer semester, opening July 7, will be highlighted by the return of Mme. Lhevinne for the third consecutive season.



CLEVELAND INSTITUTE GROUPS IN REHEARSAL
for Pierné's oratorio The Children's Crusade, given by the orchestra and chorus of that institution, under the baton of Beryl Rubinstein on March 24 at Severance Hall, for the benefit of the scholarship fund of the school. The adult chorus was trained by Reuben Caplin. Marie Martin, assisted by Bonita Potts, prepared the assisting children's chorus.
(Story on page 17.)

Cleveland Institute Summer Plans

CLEVELAND.—The 1948 summer session of the Cleveland Institute of Music extends June 21-July 31. The course offers, in the preparatory department, applied music and theory (musicianship); conservatory department, applied music, theory and composition, and credit toward Master of Music degree; special courses, piano class held by Beryl Rubinstein; instrumental ensemble, a survey of music history and forms for the layman, and pedagogy lectures.

The faculty includes for piano Beryl Rubinstein (head), Phyllis Abrahams, Ruth M. Edwards, Bertha K. Giles, Colette Jablonski, Judith E. Kurzban, Dorothy K. Price, Margaret Roenfeldt, Corinne Rogers, Janet M. Sutliff; violin, Joseph Knitzer (head), Muriel Carmen, James Ceasar, Margaret Randall; voice, Nevada Van der Veer (head), Irvin Bushman, Reuben Caplin, Elizabeth Stoeckler, William Wheeler; sight singing, ear training and intermediate theory, Ward Lewis (head), Alma Karber, Clement Miller, Verna Straub, Alvaretta West; advanced theory and composition, Marcel Dick (head), Clement Miller, Verna Straub; children's theory, Marie Martin (head), Bonita Potts; organ, Henry F. Anderson; viola, Marcel Dick; instrumental ensemble, Marcel Dick; orchestral instruments, Alice Chalifoux (harp), Merritt Dittert (trombone), George Goslee (bassoon), Alois Hruby (trumpet), Harvey McGuire (oboe), Maurice Sharp (flute).

Beryl Rubinstein is director of the Institute, Ward Lewis, dean of the faculty, and Mrs. Franklyn B. Sanders, director emeritus.

Educators' Activities

The Tennessee State Music Teachers Association will hold their Annual Festival of Piano Playing May 6, 7 and 8 at the George Peabody College for Teachers, Nashville. Mary K. Pope is festival chairman; Daisy Hoffman is program editor.

Alfred Frankenstein, art and music critic for the San Francisco Chronicle, gave a special lecture on Art Into Music at the Juilliard School of Music on April 7. The lecture dealt with the relationship between the visual and musical arts as expressed in the influence of the painter and designer Victor Alexandrovitch Hartmann on Modeste Moussorgsky in the latter's Pictures at an Exhibition. Donald Kemp, pianist, was assisting artist.

Mildred Hunt Wummer, flute, and Shirley Van Brunt, piano, were among the March concert attractions at the Mannes Music School. Vivian Harvey gave a piano recital there on April 5.

The Piano Teachers' Congress of New York, at its April 1 meeting at Steinway Hall, had on their program Lois Townsley, guest teacher; Lee Gilmore, baritone, accompanied by Alma Holm; Marjorie Harper, guest composer-pianist. Ann Chenee was the meeting's chairman.

News from La Forge-Berúmen Studios

Pupils of Frank La Forge are active. Rosa Canario, soprano, made her debut as Micaela in Carmen with the New York City Center Opera on April 16, and sang Donna Anna in Don Giovanni on April 22. Walter Cassel, baritone, has been appearing at New York City Center as Scarpia in Tosca. He made his debut with the company on March 21 in Carmen. He also sang in Amelia Goes to the Ball. Thomas Hayward, of the Metropolitan, is now on tour with that company. John Wood, baritone, was guest soloist at the Congregational Church in Seymour, Conn., recently with Raymond Therrien at the organ.

Mr. La Forge appeared with Lily Pons at Jacksonville, Fla.; Richmond, Va.; Columbia, S. C., and Purdue University, Lafayette, Ind.

Mu Phi Epsilon Chapter Elects

MINNEAPOLIS.—The Phi Rho Chapter of Mu Phi Epsilon, located at the Minneapolis College of Music, announces the election of new officers: Jean Heilstad, president; Ruth Havlik, vice-president; Connie Sullivan, secretary; Judith Lee Dudley, treasurer. Miss Heilstad will attend the national convention of the sorority in June at Cleveland.

Kurenko Master Classes for Juilliard

Maria Kurenko, soprano, is engaged for the summer school of the Juilliard School of Music to teach and lecture on Russian and French song literature.

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Middlebury Plans Composers' Conference

Middlebury College, situated in the Green Mountains of Vermont, offers cultural and climatic advantages to registrants for the school's summer season. The mid-season term, established two decades ago, will this year inaugurate a Composers' Conference and Chamber Music Center scheduled for Aug. 21-Sept. 4, 1948.

The Conference staff is headed by Alan Carter, founder and director of the Vermont State Symphony Orchestra, the Cremona String Quartet, former editor of Musicology and member of the music faculty of Middlebury College and the roster of consultants and instructors is comprised of outstanding names in the musicology and educational fields, prominent teachers, editors, critics, composers, publishers and artists active in concert and orchestral work.

The projected program is sixfold: Talks by staff members on the technique of the main forms of composing and on the various systems and approaches of contemporary composers; clinics for group discussions of the scores of Conference members; individual interviews for private criticism of scores; talks of a more general informative and critical interest on publishing, contemporary idioms, and related topics; readings of acceptable works for performance reaction at which time changes and revisions will be suggested; final readings of the best smaller forms of chamber music, songs, piano, and organ works submitted by Conference members. One of the principal aims of the Chamber Music Center is to afford an opportunity for the professional and amateur instrumentalist to perform under expert guidance.

Concerts, meetings, and classes will be held in Le Château and the College Music Building. Le Château, one of the most picturesque buildings on the campus, was inspired by the Pavillon Henri IV of the Palace of Fontainebleau. The Music Building is equipped with several studios as well as five practice rooms, a score, and a record library of some two thousand recordings and the necessary playing facilities. Mead Chapel will be available for concerts or readings when an organ is needed. Members may use the facilities of the Middlebury College Library, including the Helen Hartness Flanders Collection of over three thousand ballads. This collection contains recordings made in the field and transcripts of both words and music. M. C.

MENC Convention Held April 17-22

The Music Educators National Conference (Luther A. Richman, president) held its convention in Detroit on April 17-22. The program was devised to focus upon the long-range program for the Advancement of Music Education launched during the 1946-48 biennium.

A detailed report of the conference will appear in the Musical Courier of May 15.

Schmitz to Hold Summer Master Session

E. Robert Schmitz, French pianist, will hold his master classes in piano this summer in San Francisco at the Schmitz School of Piano, and under the sponsorship of San Francisco State College, from July 5 to Aug. 14.

Classes will meet four afternoons a week during the six-week session, with technique and interpretation classes scheduled on alternate days. Technique classes are devoted to the study of adequate pianistic motions founded in a knowledge of physics, physiology, mechanics, and other related sciences. Interpretation classes consist of a balanced program of piano literature performed by members of the class with critical analyses by Mr. Schmitz.

Applied technique classes will meet twice a week for a period of two hours. These classes are designed to develop and explain the material covered in the master sessions and provide a chance for supervised application of these ideas by each member of the class to their own performance. Private lessons with Mr. Schmitz, and with authorized assistants will be scheduled in the mornings. Student recitals, collateral courses at San Francisco State College, excursions in the bay region and adjoining points of interest are already planned as extra-curricular activities. University credit is available for this course.

Leschetizky Contests Held

The second piano contest of the Leschetizky Association of America took place on March 20 at Steinway Hall and on March 25 at Carnegie Recital Hall. Contestants from Mount Vernon, N. Y., New York City, North Carolina, Ohio and Philadelphia were entered. The judges were: Edwine Behre, Mme. Sigismond Stojowski, Arthur Shattuck, pianists of the association; Herbert Peyser, critic, and Sherman Pitluck, concert manager. Semi-finalists chosen were Harriet Serr, Philadelphia, pupil of Isabelle Vengerova, and Leonard Kastle, Mt. Vernon, N. Y., pupil of Paul Wittgenstein. No winner has been chosen, but Mr. Kastle won the highest rating in the contest. The third contest will be held next season, open to these semi-finalists as well as other entrants.

Riemenschneiders on Tour

Mr. and Mrs. Albert M. Riemenschneider have been on a tour visiting college music departments in Texas and Tennessee. Mr. Riemenschneider resumed teaching at Baldwin-Wallace Conservatory, Berea, Ohio, on April 5. He has completed his sixth volume of Bach editions, which is now in the hands of the publishers.

ALEXANDER GRETCHANINOFF HONORED at concert of his works given by the New York College of Music on March 20 at Carnegie Recital Hall. The composer, guest of honor, is in the center (with cane), and the group also includes Warner Hawkins, Arved Kurtz, Otto Herz, Gloria Van Doyse, Arthur Simon, and members of the Christ Church Choir. (Photo, Drucker-Hilbert Co.)

The New York College of Music presented an evening of opera by the Young People's Opera at the Hunter College Playhouse. Excerpts were given from Faust, Pique-Dame and Fledermaus. Siegfried Landau conducted the voice ensemble and orchestra; Leopold Sachse was stage director.

(*Continued on page 34*)

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PACIFIC COAST MUSIC

Metropolitan Opera's First Visit in 43 Years Stirs Cinema Capital

By RICHARD DRAKE SAUNDERS

Hollywood

The Metropolitan Opera, appearing in Los Angeles for the first time since 1905, chose Bizet's Carmen for its opening in the huge Shrine Auditorium, April 13, and attracted the usual first night throng that turns out for premieres. But the artistic and musical highlight came two nights later, with the local bow of Britten's Peter Grimes, which attracted a maximum of composers, performing artists, and studio musicians.

It was given a stunning production, with particular honors going to the chorus and the skillful, if gyratory, conducting of Emil Cooper. Singing in English obviously aided dramatic action, though only some of the cast showed expert enunciation.

Frederick Jagel gave a vivid portrayal of the title role, gathering as much sympathy as possible for the character, and making both his lines and his notes count. Jerome Hines stood out as Swallow, singing in rich, resonant tones, with every word understandable. Hugh Thompson as Ned Keene and John Brownlee as Captain Balstrode also were admirable. Polyna Stoska was vocally and visually charming, though poor enunciation marred her role as Ellen Orford. Actions also spoke more clearly than words from Claramae Turner, Paula Lenchner, Maxine Stellman and Martha Lipton. The scenic designs by Joseph Novak roused interest.

Walküre Impresses

An impressive performance of Wagner's Die Walküre centered around the Siegmund of Lauritz Melchior, who was vocally superb. Rose Bampton seconded him admirably with a warm, glowing Sieglinde, and Joel Berglund supplied a sonorously effective Wotan. Helen Traubel sang Brünnhilde with experienced control, while Dezso Ernster, as Hunding, was pleasing in the passages when he did not over-press his bass. Blanche Thebom sang a striking Fricka, to win a spontaneous ovation. Fritz Stiedry conducted with efficiency. But the "new" stage designs of Lee Simonson were amateurish, according to the local point of view, which also maintained the costumes of Mary Percy Schenck must have been made over from some other opera!

The opening night Carmen, with Risë Stevens in the title role, was enjoyed by a capacity audience. Nadine Conner a pleasingly lyric Micaela, and Ramon Vinay a suave Jose. Martial Singher scored as Escamillo. The chorus and the ballet, headed by Aida Alvarez and Leon Varkas, were well routined, and a proper pace was maintained under the baton of Wilfred Pelletier.

Rosenkavalier Appeals

The lilting music of Strauss' Der Rosenkavalier was conducted by Fritz Busch. Risë Stevens made a good Octavian, with warm voice and vivid acting, Emanuel List provided an able characterization of Ochs, and Nadine Conner a suitably shy Sophie. Irene Jessner was the Marschallin. Kurt Baum won plaudits for his Italian song, and Hugh Thompson, Herta Glaz, Alessio De Paolis and Thelma Votipka carried their parts admirably.

Contralto Cloe Elmo stole the show in Il Trovatore, her Azucena winning auditors in emphatic fashion. She had first rate competition in the appealing Leonora of Regina Resnik, the efficient Manrico of Jussi Bjoerling, and the dramatic Count di Luna of Leonard Warren. Jerome Hines also scored a hit with Ferrando's "narrative." Emil Cooper conducted masterfully.

George A. Sloan, chairman of the board of the Metropolitan, addressed a dinner meeting given by the Greater Los Angeles Plans, Inc., at the California Club on the evening before the opening, in honor of the company and its artists. Charles M. Spofford, president of the Metropolitan board of directors, was also present for the opening, as of course was General Manager Edward Johnson. It was widely predicted that the new opera house here would provide a West Coast "home" for the company.

Stravinsky Is Guest

Igor Stravinsky mounted the podium as guest conductor of the Philharmonic Orchestra, and the Philharmonic Auditorium audience received a concert of his works with courteous attention. Except for the Divertimento from The Fairy's Kiss, dated 1936, the list was of scores composed since 1942, including the Symphony in Three Movements, Scènes de Ballet, Scherzo à la Russe, Four Norwegian Moods, and the Circus Polka, which have been heard rather widely under his baton.

Concert, Recital and Ballet Events

The most massive event of the season was presentation of the German Requiem as the culmination of the Brahms cycle under Alfred Wallenstein. The Philharmonic Orchestra moved to the huge Shrine Auditorium for the occasion, and the vast stage was crowded with a chorus of some 500 singers, comprising various local choral and church groups. As soloists, Robert Weede, baritone, sang with enjoyable voice and timbre, though Anna Turkel's soprano was sometimes off pitch. Wallenstein conducted with authority.

Wallenstein's performance of the Rachmaninoff Second Symphony, with the Philharmonic Orchestra in the Philharmonic Auditorium, April 8, was memorable and won a thunderous ovation. Soloist was youthful Robert La Marchina, principal cellist of the orchestra, whose beautiful delivery of the Boccherini B flat Concerto was warmly lauded. Wallenstein also provided a delightful reading of Kodaly's intriguing Dances of Galanta and Rossini's L'Italiana in Algeri Overture. The entire performance was televised.

Glendale Orchestra Led by Guidi

Constance Shirley gave a lovely reading of the MacDowell Second Piano Concerto as soloist with the Glendale Symphony Orchestra, April 12, playing with singing tone and virtuoso technique while interpreting the work with full measure of romantic appeal. The orchestra, under Scipione Guidi, gave Franck's Redemption and Beethoven's Seventh Symphony. The string section was heard to advantage in two movements from a gracefully flowing Quartet by Davol Sanders, for which the composer took a bow from the audience.

Two different programs by the Westminster Choir in the Philharmonic Auditorium, April 9 and 11, showed the organization's fine ensemble under the efficient leadership of its founder, John Finley Williamson, while passages showed the solo caliber of several of the group. The repertory ranged from Bach and Palestrina, via Schubert and Brahms to spirituals and mountain ditties of folk import.

Leginska Conducts

The unaccountably neglected Arensky Concerto in F minor was displayed romantically by youthful Ronald McFarland, one of a group of young artists heard with a symphony ably directed by Ethel Leginska, in the Wilshire Ebell Theater, April 4. His tonal warmth and grasp of light and shade proved this teen-ager a presumptive virtuoso well worth watching. Lillian Grove showed imagination, well-considered approach and considerable color in the Liszt Second Concerto. Neysa Dickinson, steadily realizing the promise cited at her earlier appearances, played the Schubert "Wanderer" Fantasia with well-schooled style and surprising maturity. Young Jack offered a charming presentation of Pergolesi's La Serva Padrona in its new building, April 4. Maurice Goldman's Moe played the Beethoven Emperor Concerto with clarity and good tone. Soprano Fiamma Scafati offered Giordano and Puccini arias with ingratiating quality and commendable warmth, giving Sibella, Marx and Rasbach songs in a second group.

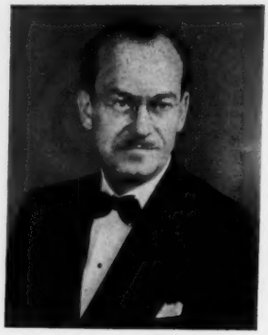
Pergolesi Opera Sung

The Opera Department of the Los Angeles Conservatory of Music and Arts

Sacramento Philharmonic Has Plans for Expansion

SACRAMENTO, CAL.—The Sacramento Philharmonic (George Barr, musical director and conductor) has tentative plans for an expanded 1948-49 season of 10 regular symphony concerts in pairs, four Musician's Union events, four youth programs, and several out-of-town engagements, besides a summer series not included in the tentative budget.

This orchestra was founded in 1945 by a committee representing the Sacramento City Unified School District, the American Federation of Musicians (Local No. 12) and the Junior Chamber of Commerce. To finance it, the federation rewrote its price scale for symphony musicians and the other cooperating agencies utilized every facility available to cut costs. During the first season the orchestra gave five concerts with a budget of $8,000; second season, eight concerts, budget of $14,500; 1947-48, budget increased to $35,000 and concerts to 16. Besides standard works the group gives at least one contemporary score on each formal program, preferably by a western composer. They have premiered music from John Lawrance Seymour's The Maid, The Demon and the Samoria; Roblyn Meacham's Suite for Orchestra; Cline's Robert Louis Stevenson Suite; and Harrison's Penguin Dance. Young northern California artists, also established ones, are presented as soloists. The orchestra is managed by the Sacramento Philharmonic Association, A. J. Affleck, president, and Eric McLachlan, secretary-manager.



GEORGE BARR
(Photo by Glen Fishback.)

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musical and dramatic direction kept a merry pace, and the excellent scenery and costumes, by Thomas E. O'Neill and Doris Evans, respectively, were part of the department's activities. The young participants, Blanche Heifetz and Richard Williams, sang pleasingly and were joined in well directed action by Eugene Bristow. A group of very promising young artists who appeared in operatic scena were Mary Gudelj and Mackey Swan (La Traviata), Suzanne Colvig, Blanche Heifetz and William Kilgannon (Il Trovatore), Phyllis Brenneman, Paul Gudelj and Felix Uribe (Pagliacci), Ella Hilson and Carol Siebold (Mme. Butterfly).

Other Recital Visitors

Mia Slavenska and her Ballet Variante enthused an approbative audience in the Philharmonic Auditorium and proved how enjoyable a small troupe can be with only duo-piano accompaniment and merely drapes for stage setting.

The First Piano Quartet, which played in the Philharmonic Auditorium, impresses one as an attempt to double the duo-piano teams in spades. Messrs. Vladimir Padwa, Frank Mittler, Adam Garner and Edward Edson performed with punctillo and skill.

Bohemians Hear Chamber List

The Bohemians of Los Angeles, a group which includes many of the leading resident musicians, met in the Wilshire Ebell Fine Arts room, to hear a novel chamber music program. A set of Three Miniatures (March, Song, Dance) by Charles Maxwell, for flute, violin and viola, proved thematically fresh and contrapuntally intriguing, deftly granting solo scope within adroit ensemble writing, and gratified the ear as well as the modern taste. For the same combination, Ferde Grofe's Table d'Hote proved a pleasant whimsy. A short Woodwind Quartet showed Prokofieff in a lighter moment, while a Woodwind Quintet by A. F. M. Klughardt resurrected a scholarly follower of Liszt.

At Florentine Gardens

Frank R. Bruni headlined the Ink Spots for his Florentine Gardens show, and the quartet was warmly applauded for voices of pleasing timbre, enjoyably blended in character songs. Johnny Conrad's supple dancing included his own version of a Liszt Hungarian Rhapsody. The dance ensemble was excellent, and beautifully costumed, while cheerful comedy was provided by Eddie Ria and his brothers, and Emcee N.T.G.

Hollywood Jottings

Aaron Copland is scoring The Red Pony for Republic Studios, and avers that the early California story is one that lends itself very well to musical treatment. As in Rodeo, his music suggests folk music without actually utilizing any themes that are not original. He is writing for a modest orchestra.

•

A two months' 1948-49 Continuance Fund Campaign in support of the Los Angeles Philharmonic will be devoted to the raising of $200,000 for next winter's 30th anniversary series.

•

Miklos Rozsa, Courier award and two-time Academy award winner for his screen scores, has been signed to a contract by Metro-Goldwyn-Mayer. Author of a treatise on film scoring, he also is professor at U.S.C., where he conducts cinematography music courses.

Leith Stevens has been assigned as musical director for the John Payne-Dan Duryea co-starrer, Larceny, at Universal-International. His latest U-I score was All My Sons.

•

Alfred Newman has just about enough chance for music in 20th Century-Fox's Sitting Pretty to give us the opportunity to mention that the film, with Robert Young, Maureen O'Hara and Clifton Webb, is the funniest comedy we have seen in quite a long while.

•

Edward Johnson, general manager of the Metropolitan Opera, in a curtain speech at the finale of its fortnight here, announced it would return for a two-weeks' season in May of 1949. The series here established a financial record.

•

Composer-violinist Willy Stahl, an archeologist by avocation, has made a find of historic importance in the Owens Valley, some 200 miles north of Los Angeles. He has found traces of prehistoric man, existing 15,000 to 25,000 years ago, on the shore of what was then an ancient lake. The Southwest Museum is excavating, and will have a large expedition at work during the summer.

•

The Ojai Festival will be presented in two series, May 21-23 and May 28-30, this year. Nora Kaye, prima ballerina of the Ballet Theatre, has been signed by manager John Bauer to play the leading role in Stravinsky's The Story of a Soldier, to be given on both series.

SAN FRANCISCO Jacobi Symphony Given Premiere

By MRS. FRANCIS H. REDEWILL

San Francisco

Two of the triple series orchestral concerts and a program at the Men's Gymnasium, Berkeley, were the local offerings of the San Francisco Symphony, under Pierre Monteux, its conductor. A Southern California tour of the orchestra filled in a most active schedule, gratifying from artistic and box office viewpoints.

At the Opera House on April 1, 2 and 3, the symphony program included the world premiere of a Symphony in C by Frederick Jacobi (an ultra-contemporary opus of considerable variety and appeal), the "Enigma" Variations of Elgar, Brahms' Variations on a Theme by Haydn, and an amazing performance of Concerto No. 3, Beethoven, by the blind pianist Robert Brereton. Monteux's accompaniment was a blend of authority and understanding.

Lied von der Erde Heard

The program of April 8, 9 and 10 brought to San Francisco audiences for the first time Mahler's Das Lied von der Erde, with Jennie Tourel and Charles Kullman as the guest artists. The score was splendidly interpreted by Monteux and the superb soloists. Already requests are being made for a repeat performance. A Suite for flute and orchestra by J. S. Bach featured the first chair artist Paul Renzi, Jr., who had an ovation.

San Carlo Opera Series

Fortune Gallo's San Carlo Opera gave a series of performances here. Skillful conducting of Carlo Moresco, Mario Valle's stage direction and the smooth coordination of the many facets of presentation distinguished this San Carlo season. Familiar singers were at their best. Newcomers to the company pleased their hearers in a variety of roles.

Many Recitals

The Gainsborough Foundation recitalists for the season are Southern California young people who are entitled to San Francisco appearances in accordance with the regulations. Raymond Lewenthal, pianist, appeared first in a program, excellently rendered, of Scarlatti, Haydn, Schumann and Chopin, adding for contemporary interest the Seventh Sonata of Prokofieff. Agnes Niehaus, pianist, also played with fine musicianship a program of Beethoven, Chopin, Ravel and Liszt, introducing Three Rondos by Bartok and a Toccata by Prokofieff. Both debut concerts were held at the Marines Memorial Theatre under the management of Muriel Macgurn, who also presented Everett Fritzberg, pianist (San Francisco debut), in a program of Brahms, Schubert, Chopin and Rachmaninoff, with a first performance of a Toccata by James Roy and Etude by Mark Wessel.

Elena Guirola Hitchcock played a program of piano literature at the Marines Memorial Theatre. Possessed of a big tone, Miss Hitchcock also has a charming, light touch well suited to contemporary Turina and Barrata compositions. . . . Curran Swint presented Vladimir Brenner, pianist, in a recital of the more conservative school. The impression given by Mr. Brenner was of thorough musicianship and authority.

Opera House Concerts

Opera House concerts recently have included sopranos Nadine Conner and Jeanette Macdonald, the Yale Glee Club, Paul Draper and Larry Adler and Rosario and Antonio (and company) in an Andalusian Dance program.

The piano-violin recital of Bach, Brahms, Ravel and Copland Sonatas, by Frances Wiener and Lev Shorr demonstrated again these resident artists' ability in their field. . . . The Music Lovers gave another of their unusual programs with the Roussel Trio for Flute, Viola and Cello, played by Merril Jordan, Lucien Mitchell and Hermann Reinberg; Duo for Violin and Viola and the Fourth String Trio by Beethoven. . . . The San Francisco String Quartet, also playing at the Marines Memorial Theatre, introduced the Samuel Barber Quartet, Op. 11 and the Piano Quartet (E flat major) Mozart, with guest artist Marcus Gordon. Members of the ensemble are Naoum and Boris Blinder, Frank Houser and Ferenc Molnar. Désiré Ligeti, basso, gave the second of his lieder recitals at the California Club and again revealed a sonorous voice coupled with rare interpretative insight into the song literature of Schumann and Brahms. . . . Bartalini, styled "the one-man theatre," filled to overflowing the Marines Memorial Theatre in a program of various character portrayals, each introduced with original scripts, enriched by music of Debussy, Fourdrain and Strauss. Greta Whittel was the accompanist. . . . At the California Palace of the Legion of Honor, Ann Halprin and Welland Lathrop and their company gave two excellent dance programs.

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News of the Orchestras

N. Y. Philharmonic-Symphony Announces 1948-9 Plans

The New York season 1948-49 of the New York Philharmonic-Symphony will be preceded and followed by a two weeks' tour. The autumn tour will be under Leopold Stokowski; the spring period divided between Mr. Stokowski and Bruno Walter. The fall itinerary is:

Sept. 20, Syracuse, N. Y.; 21, Cleveland; 22, Detroit; 23 and 24, Chicago; 25, Madison, Wis.; 26, Milwaukee (matinee); 27, East Lansing, Mich.; 28, Columbus, Ohio; 29, Buffalo, N. Y.; 30, Utica, N. Y.; Oct. 1, Rochester, N. Y.; 2, Boston; 3, Portland, Me. (matinee).

The six weeks of Bruno Walter's conducting will be devoted to the first Beethoven cycle he has led in this country. It will include all the symphonies, culminating in the Ninth, with Eleanor Steber, Nan Merriman, Raoul Jobin and Mack Harrell, and the Westminster Choir; the Violin Concerto with Erica Morini; "Emperor" Concerto with Clifford Curzon; and the Triple Concerto with John Corigliano, Leonard Rose and Walter Hendl. Mr. Walter has also scheduled the Mahler Symphony No. 2 in C minor, with Nadine Conner and Jean Watson, with the Westminster Choir.

Soloists unfamiliar to New York Philharmonic-Symphony audiences include Benedetto Michelangeli, pianist, and Szymon Goldberg, violinist; Lubka Kolessa, pianist; and Dorothy Powers, young American violinist. The complete piano list includes Robert Casadesus, Clifford Curzon, Rudolf Firkusny (playing the Gian-Carlo Menotti Concerto), Myra Hess, William Kapell, Lubka Kolessa, Benedetto Michelangeli, Guiomar Novaes, Rudolf Serkin, Hilde Somer; violinists, Zino Francescatti, Szymon Goldberg, Nathan Milstein, Erica Morini, Ginette Neveu, Dorotha Powers, Isaac Stern, Joseph Szigeti; and Gregor Piatigorsky, cellist. Leading members of the orchestra to be heard as soloists are John Corigliano, concertmaster, Michael Rosenker, assistant concertmaster, Leonard Rose, first cellist, and William Lincer, head of the viola section.

Denver Symphony Re-engages Caston for Three Years

Saul Caston, conductor, has been re-engaged to head the Denver Symphony Orchestra for another three years, through season 1950-51, according to an announcement by Clarence J. Daly, president of the board of directors. Mr. Caston has occupied the post for three years. The present expanded activities of the Denver Symphony include an active summer season. The Red Rocks Festival has scheduled a seven-weeks program for its second year. Eight weeks of "pops" are also planned for the summer. The regular 1948-49 Denver Symphony season will consist of twenty weeks, including a tour of the "Rocky Mountain-Empire Region." Soloists who will appear under Mr. Caston include Guiomar Novaes, Witold Malcuzynski, Jennie Tourel, Dorothy Kirsten, and Joseph Schuster; a special performance of Aida in concert form will be given, with Selma Amansky in the title role, Laura Grauer as Amneris, Mario Berini as Rhadames, and Todd Duncan as Amonasro. Mr. Caston will also direct a pair of concerts of the Philadelphia Orchestra as guest conductod next season.

North Carolina Symphony and Choral Groups in Broadcast

CHAPEL HILL, N. C.—The North Carolina Little Symphony, under the direction of Dr. Benjamin Swalin, gave a program in conjunction with several Raleigh, N. C., choral groups, including the St. Cecilia Club, Raleigh Oratorio Society, and Raleigh Male Chorus. Special soloists for the evening were Geneva Wilmot, soprano; David Wilmot, tenor; Beatrice Donley, contralto, and Edgar Vom Lehn, bass. Helen Lundgren was trumpet soloist. The music selected was Brahms' Ave Maria; The Blessed Damozel by Debussy; the Concerto in D Major by Bach, and the "Dettingen" Te Deum by Handel. Station FM-WRAL of Raleigh, broadcast the program and received many letters of congratulation from FM listeners throughout the state.

The Roanoke Island Art Center will open this summer for the first time at Manteo, N. C., under the sponsorship of the University of North Carolina. The summer school, held in connection with Paul Green's symphonic drama, The Lost Colony, will open July 12 and continue until Aug. 21. Courses in music, dancing and painting are included Louisa Mustin is director.

Philadelphia Orchestra to Visit 31 Cities on Tour

The Philadelphia Orchestra is on an extensive transcontinental tour covering more than 12,000 miles this spring. Starting on April 26 in Buffalo, the orchestra plays 41 concerts in 31 cities, completing the tour on June 5 in Chicago. Concerts in all these cities will be conducted by Eugene Ormandy, musical director, and in two of them, Ruston, La., and Abilene, Tex., student matinees will be led by Alexander Hilsberg, associate conductor. The tour will be under the sponsorship of Columbia Records Inc., which since 1943 has recorded the orchestra exclusively.

The 110-man ensemble will travel on its own air-conditioned train, consisting of seven drawing room-sleeper cars, two baggage cars, a diner and crew car and a recreation car. In Toronto, New Orleans, and San Francisco there will be two concerts; and in Ann Arbor, where the orchestra plays as part of the annual Music Festival, it will make six appearances.

Indianapolis Symphony Premieres Guerrini Work

The Indianapolis Symphony Orchestra, in its closing concerts of the season on April 2 and 3, under the baton of Fabien Sevitzky, gave the world premiere of La Citta Perduta (The Lost City), for mezzo-soprano, bass, mixed chorus and orchestra, by Guido Guerrini. Rosalind Nadell and Julius Huehn were the soloists. The work is based on words from the Book of Revelation and was given in an English translation.

The same concert included the Indianapolis premiere of Schumann's Manfred. The Indianapolis Symphonic Choir (Elmer A. Steffen, director) provided the choral passages in both works.

Battle Creek Orchestra Will Mark 50th Year

BATTLE CREEK, MICH.—The Battle Creek Symphony Orchestra will observe its 50th anniversary in 1949. This group was founded by John B. Martin, its first conductor, who was succeeded upon his death by Raymond Gould. The latter retired in 1937, when his son-in-law, Roger Parkes, became leader. The orchestra does not pay its conductor, but has no deficit; it has never been subsidized, and is supported entirely by patrons. Though its 1947-48 season ended on Easter Sunday, the organization planned an added "pop" concert to provide scholarships to the Interlochen National Orchestra Camp for eligible student members of the orchestra.

Soloists Named for Dayton Orchestra

DAYTON, O.—At the final concert of the season by the Dayton Philharmonic Orchestra, conducted by Paul Katz, Betty Haines was viola soloist in Howard Hanson's Lux Aeterna, followed by Tchaikovsky's Fifth Symphony and Respighi's Pines of Rome. Next season's soloists are tentatively listed: William Kapell, pianist; Milton Wohl, the orchestra's concertmaster, and Eleanor Foster, first cellist; the Inland Children's Chorus; Gregor Piatigorsky, cellist; Joseph Szigeti, violinist; and Mary Blue Morris, Dayton pianist.

Sanroma Soloist under Fiedler In Lowell Program

LOWELL, MASS.—Some 61 members of the Boston Symphony, with Arthur Fiedler as conductor, were heard at this season's presentation by the Paint and Powder Club. An audience of nearly 3,000 applauded the players and the guest soloist, Jesus Maria Sanroma, pianist. Khatchaturian's Masquerade Suite was the novelty of a concert including also works by Debussy, Strauss, Offenbach and others. Mr. Sanroma, making his local debut, pleased listeners with his performances of Mendelssohn's Concerto in G minor and Gershwin's Rhapsody in Blue. A. W. B.

Rodzinski to Open Pittsburgh Season

Artur Rodzinski will open the season of the Pittsburgh Symphony Orchestra, appearing as guest conductor for six concerts during the three weeks beginning Oct. 22.

Pacific Youth Symphony Plans

SEATTLE.—The Youth Symphony of the Pacific Northwest, Francis Aranyi, conductor, will hold another summer season at Camp Waskowitz, North Bend, Wash. Eligible are students from 10 to 25 years of age, studying an orchestral instrument or piano. Don Hosey of Seattle is Camp Chairman.

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N. Y. Concerts

(*Continued from page* 13)

Horowitz Scores Again

The centerpiece of Vladimir Horowitz's program on April 2 was Moussorgsky's Pictures at an Exhibition, which the artist had edited in accordance with the original text. His reading combined virtuoso display and profound poetry. To praise Mr. Horowitz's playing would be carrying coals to Newcastle. It suffices to mention his program: Beethoven's 32 Variations, Schubert's Impromptu G major, Op. 90. Chopin's F minor Ballade, two pieces by Debussy, Funerailles by Liszt and two Preludes by Rachmaninoff, and of course encore after encore, topped by his own transcription of Sousa's Stars and Stripes. A sold out house applauded until the lights went on. H. W. L.

Economos in Varied Program

Tota Economos in her third New York piano recital on April 6 gave an ample program including Brahms' Variations and Fugue on a Theme by Handel; Chopin's Fantaisie in F minor and Ballade in G minor; the Balakirev Islamey; Debussy and Liszt offerings. She has a fully developed technic and uses it in a manner that is forthright and powerful, if her tone at times tends to be harddriven. T. P.

St. John Passion Led by Shaw

Bach's St. John Passion was given on April 6 by the orchestra and chorus of the Juilliard School of Music, reinforced by some 150 members of the Collegiate Chorale, many placed in the front boxes.

Assisting artists included Paul Hindemith and Howard Boatwright, viole d'amore, Suzanne Bloch, lute, Eva Heinitz, viola da gamba, Robert Hufstader, harpsichordist, and Ralph Hunter, organist. The seven vocal soloists, all students, were Mariquita Moll, soprano. Florence Pillsbury, contralto, William Cooper, tenor, Blake Stern, tenor (The Evangelist), Paul Ukena, bass, Harry Wayne, bass (Pilate and Peter), and Orville White, bass (Jesus). The music made exacting demands on some of the young soloists' vocal resources. Mr. Stern (Evangelist), exhibited a light, clear tenor voice with no great carrying power, though his diction was outstanding for clarity. Miss Moll, whose soprano voice is of broad proportions, gave an excellent account of her vocal assets.

The choral parts were done with well delivered attacks and releases and contrasting phrase shadings. L. C.

N. Y. Interracial Singers in Benefit

The New York Interracial Singers, conducted by Clifford Kemp, gave a benefit concert for the U. N. Crusade for Children on April 7. A feature was the premiere of three songs by Robert L. Sanders, Villa-Lobos and Harry R. Wilson. The singing was cleanly-knit, the interpretations expressive and dynamic, and the diction excellent. While questions might be raised as to the accuracy of their manner of performing certain works, their readings proved always convincing and dramatic. V. McC.

Masterly Recital by Serkin

Rudolf Serkin's recital on April 12 filled the house to the rafters, including an overflow audience seated on the stage. His program listed works of four masters, Mozart's Fantasia in D minor (K. 397), Beethoven's Sonata in F sharp minor, Op. 78, and Brahms' Handel Variations were played with consummate musicianship and technical mastery. In the latter half, Chopin's 24 Preludes were done with such skill, stylistic and musical finesse that the audience sat spellbound. Encores by the same master were given at the close to still the ovation. H. W. L.

Town Hall

Beveridge Webster Returns

Beveridge Webster, pianist, gave a recital on March 21 to a capacity audience. The playing of Mr. Webster may be easily summed up as brilliant, suave and lucid. At all times energetic, his versions of Weber's Sonata in A flat and Beethoven's Sonata in B flat were always to the advantage of both performer and listener. His spirited playing of Bartok etudes and Stravinsky's Piano Rag was also enjoyed by the audience, which responded generously with applause. L. J. G.

Roderick Pinkerton, Tenor

Roderick Pinkerton, tenor, with Leon Pommers at the piano, was heard on March 21 in a program of songs by Henry Hadley, Schumann, Handel, Beethoven, Wagner, Hugo Wolf, Mahler, Anna George, Daniel Wolf, Marguerite Test. Although Mr. Pinkerton needs further preparation, his voice has possibilities and his stage presence is pleasing. His performance indicated that, with more assurance, he will develop into a good lieder singer. D. B.

Ajemians in Joint Program

Anahid and Maro Ajemian gave a joint recital on March 21. These artists have been heard before as individual recitalists in violin and piano, and this program proved a happy one for many reasons. The interpretations given the Brahms Sonata in D minor and Mozart's E minor sonata were most gratifying. The artists' skills were manifest throughout the evening and gave enjoyment to a sizable audience. L. J. G.

Roselle in First Recital Since 1929

The sensitivity to emotional content and finesse in phrasing were displayed by Anne Roselle on March 24 when the soprano returned to the concert platform here after an absence of 19 years. She is so able an interpreter and technician that her offerings were high in musical interest. Songs by Brahms were given a moving, impassioned reading, especially Dein blaues Auge and Von ewiger Liebe. In questa Reggia from Puccini's Turandot was impressive and exciting. Also on the program were Mozart's Ch'io Mi Scordi di Te, a Korngold aria from Das Wunder der Heliane, and items by Schubert, Marx and Strauss. The able piano collaborator was Otto Herz. V. McC.

Louis Kaufman Plays New Violin Works

At his violin recital on March 25, Louis Kaufman presented several first performances, including Introit by Gerald Finzi, Allemande by Robert Russell Bennett, and Anthony Collins' Raisins and Almonds, based on a traditional Hebrew cradle song and dedicated to Mr. Kaufman, the latter two in M.S. The large audience called for a repeat of Raisins and Almonds. Mr. Kaufman's art was revealed in its full stylistic bloom in Saint-Saens' Concerto in B minor, justly rewarded with an ovation. Camargo Guarnieri's Second Sonata provided an admixture of ultra-modernism with complex thematic figures. The Concerto in E major of J. S. Bach was set forth with musicianly eloquence. Other items heard were a Nocturne by Aaron Copland and the rhumba-like Danza Brasiliana by Harold Triggs, dedicated to the recitalist. Several extra numbers were added. Erich Itor Kahn gave fine support at the piano. H. I. B.

Constancia Stefanik, Canadian Soprano

Constancia Stefanik, Canadian soprano, gave a recital on March 26 of works by Bach, Handel, Brahms, Strauss, Charpentier, Fauré, and Rachmaninoff. Miss Stefanik has a sweet voice and a charming manner of presentation, and was at her best when singing music in the lighter vein. Paul Ulanowsky gave his usual fine accompaniments. V. McC.

Haydn's Seven Last Words Given

A novel presentation on March 26 was Haydn's Seven Last Words of Christ, the specified String Quartet, led by Sergei Kotlarsky, being amplified by a vocal group consisting of Alida van Koppenhagen, soprano; Beatrice Krebbs, alto; Robert Holland, tenor; Paul Ukena, bass. Brandon Peters was the reader. The text of the Biblical story was followed by speaker and by the atmospheric music in the classical mould. The slow-paced movements of the seven sections somewhat limited the dynamic effectiveness of the score, which had musicianly delivery and fine stylistic balance. Other instrumentalists besides Mr. Kotlarsky, violin, were Broadus Erle, violin; Eugenie Limberg Dengel, viola; Otto van Koppenhagen, cello. M. C.

Tessi Heard in Recital

Assunta Tessi, operatic soprano, was heard on March 27, principally in arias and songs dramatic in type. Her delivery was styled to the demands of lyric drama rather than to the more intimate recital. She disclosed a voice of marked power and innate sweetness, somewhat restricted in free emission. Singing solely in Italian, Miss Tessi offered excerpts from Tosca, La Forza del Destino, La Wally, Aida, and familiar compositions of Gluck, Gounod, Rossini, Respighi, Denza, Cardillo and others in the romantic-melodious field. M. C.

Hortense Love in Vocal List

At her recital on March 28, Hortense Love, soprano, offered a program of wide appeal. Among her selections were Spir-

(*Continued on next page*)

Treatment for "Injured" Voices Described by Corinne Cordi

"In many of the injured voices I have treated," Corinne Cordi, New York voice teacher and coach, coloratura soprano of the Opera Comique, said in a recent interview, "harm has been done not only through bad technical habits, but through trying to force outside the natural compass. In other words, a singer may be imitating, trying to sing with 'his neighbor's voice,' not his own. If one whom nature has intended to be a coloratura soprano attempts to be a Gladys Swarthout, singing in the mezzo range may soon result in inflamed, split or even bleeding vocal cords.

"One of the most rewarding aspects of my work is the knowledge that several singers have come to me with doctors' diagnoses of physical damage. After weeks or months under my tutelage, the same doctors in a number of cases have found marked improvement and eventual cures.

"Such injury, of course, is not necessary if proper training is given voices from the start, and in my work I am

CORINNE CORDI

equally solicitous of new singers. I have also been the means of restoring speaking voices. Deformity of the cords I cannot help, but I have had encouraging results from treating injury."

Mme. Cordi once suffered from bad singing methods and restored her own voice. Now, she demonstrates correct singing of passages for her pupils in opera, concert and operetta, and reports that she can continue this all day without fatigue.

"Through my teaching of breath control, I enable a pupil to amplify and diminish a tone without changing quality, and effortlessly. Top notes are produced with ease."

Two assistants in the Steinway Hall studio where Mme. Cordi teaches specialize in French and German, and help English-speaking aspirants to adapt the Cordi principles of vowel and consonant emission to other languages. M. L. S.

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N. Y. Concerts

(Continued from preceding page)

ituals (arr. by Hall Johnson), Biblical Songs by Dvorak, Three Songs of Mignon by Schubert, with other English and French numbers. Although there was a lack of ease of production at the beginning of the program, the singer made a good impression by her musicianly interpretations, and was at her best in the Spirituals, which she sang with deep sincerity and simplicity. Her work brought a number of recalls. Miss Love was admirably accompanied by Paul Ulanowsky. W. A. T.

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Arline Carmen Scores

In her second New York recital, March 28, Arline Carmen's lovely mezzo quality of voice, commendable continuity of line and marked fluency in the Russian and English numbers established an excellent standard of performance. Charm of personality and stage poise overbalanced some production flaws in the classic group. Interesting items were three Rachmaninoff songs sung for the first time here: My Heart Trembles Again, April, and Passing Dreams. Melodious and colorful in folk quality, they were sung in honor of the fifth anniversary of the composer's death. Prokofieff's two Childrens' Songs were also listed as first American hearings. A new song, I Dream, by Joseph Hartnell, songs by Britten, Barber and Mana Zucca, with two spirituals arranged by J. Rosamond Johnson concluded the program and gave to Miss Carmen her best moments of felicitous singing. Fritz Jahoda was the accompanist. M. C.

Cathalene Parker and Kohon Quartet

Cathalene Parker, with the admirable Kohon String Quartet as assisting artists, on March 28 was heard in a recital notable for rare program material. Each work was sung by the mezzo-soprano with impeccable diction and intuitive feeling for mood values, and played by the instrumentalists with translucent tone color and precision. Among works listed were classic airs by Piccinni and Handel; four songs in English, Let Down the Bars, Ernst Bacon; Music, Harry Lamont; Never Saw the Creek So Dry, C. C. Chase; Lay of the Silver Persian, Kenneth Walton; Debussy songs and the Easter Anthem of Turina; Psyché, by De Falla; Trois Chansons, by Honegger, five Normand Lockwood songs from James Joyce's Chamber Music for Voice and String Quartet (first performance). For the De Falla, Miss Parker added Laura Newell, harpist, and John Wummer, flutist, to the stringed ensemble, Mr. Wummer also co-operating in the Honegger compositions. Lowell Farr was the excellent accompanist. M. C

Hallapera Makes American Bow

Reino Hallapera, Finnish basso, made his American debut on March 30 in music by Mozart, J. S. Bach, Gibbs, Saint-Saëns, Purcell, Brahms, Schubert, and Verdi. The program also included songs by some of Mr. Hallapera's fellow countrymen: Sibelius, Kilpinen, Palmgren, and Kuula. Mr. Hallapera did not seem quite able to overcome the difficulties that naturally beset an artist making his first New York appearance. His technique was uncertain and his interpretations were vague. Mr. Hallapera was accompanied at the piano by Jouko Tolonen, who is, incidentally, also from Finland. V. McC.

Henri Deering, Pianist, Returns

Henri Deering, who last appeared here in recital eleven years ago, again revealed himself as a mature artist, a solid technician and a sensitive musician with his playing on April 1. A program which covered a wide range of piano music showed him as a versatile interpreter of many styles, though he seemed most at home in a group by Poulenc, Ravel and Debussy, the Novelette and Toccata of Poulenc being perhaps the outstanding achievement. The performer's predilection for Chopin, whose Sonata in B minor closed the bill, also was evident. Bach-Liszt's Organ Fantasie and Fugue in G minor and a group of Brahms works—two Capriccios, an Intermezzo and the Rhapsody in B minor—represented the German school. H. W. L.

Anita Lipp in Debut

Anita Lipp, violinist, gave her first New York recital on April 2. The composers represented were Vivaldi, Saint-Saëns, Dohnanyi, Stossel, Bloch, Kabalevsky, and Wieniawski. Miss Lipp's tones are firm, exact, and warm, and her interpretations musical and sound. At the beginning the playing was somewhat tense and unyielding, but as the evening advanced, her sincere and technically sure musicianship made itself felt. V. McC.

Bach Concert by Winifred Young

A Bach program was heard at 5:30, on April 3, given by Winifred Young, pianist, and co-artists with a small string ensemble led by Dean Dixon. In the Brandenburg Concerto No. 5, Miss Young had as co-soloists Anahid Ajemian, violinist, and Mildred Hunt Wummer, flutist—the soloists scoring though the work lack in ensemble smoothness. Hazel Gravell, soprano, sang the long solo cantata No. 51, Praise Jehovah, with virtuosity, succeeding best with the slow-paced second aria. Two-piano versions of Sheep May Safely Graze and Echo from a French Suite, in a Mary Howe version, were played with spirit by Miss Young and Philip Fradkin, who also joined in a version for twin keyboards and ensemble of Bach's Concerto in A minor for four pianos, made by the late Lynwood Farnam. R. M. K.

Nicholas Farley in Song Program

Nicholas Farley's delightful tenor voice was heard on April 4 in an excellent program by Handel, Franck, Rachmaninoff, as well as many routine songs, with a proclivity toward those of Irish character. He made rather a specialty of the aria from Tosca. Kennedy Freeman, who supported him ably at the piano, joined with him in the profuse applause from the large house. J. P.

Anley Loran, Pianist

Anley Loran, pianist, in a recital on April 4 chose among her works three Scarlatti Sonatas, Haydn's Sonata in E flat major, Beeson's Sonata No. 5 and other interesting pieces. Miss Loran's sympathetic readings of the music were distinguished by clarity and taste. Her emotional side was not as profound as one would desire at all times but this was overshadowed by a wealth of pianistic prowess. A good-sized audience manifested its appreciation with much applause. L. J. G.

Constance Berksteiner Heard

Constance Berksteiner, soprano, gave a recital on April 4 in the late afternoon. She sang with devotion and clarity, if not always with a large voice, Dvorak's Biblical Songs, pieces by Schumann and Strauss and excerpts from Ponchielli's "La Gioconda." A group of spirituals was the pleasant finale on the program. Arthur Kaplan accompanied with complete understanding. L. J. G.

Beata Malkin Sings

Beata Malkin, soprano, gave a Russian program in her recital on April 6. Miss Malkin possesses a voice of immense emotion and size, though it seemed at times a bit forced. She brought pleasure nevertheless to her audience which evidently enjoyed the dramatic presentation and mature rendition of her program. Three songs by Pregel and a piece by Eda Rappaport were given first performances. Her Tchaikowsky interpretation and Russian folk songs were warmly applauded by her audience. The artistic accompanist was Arpad Sandor. L. J. G.

Neikrug in Cello List

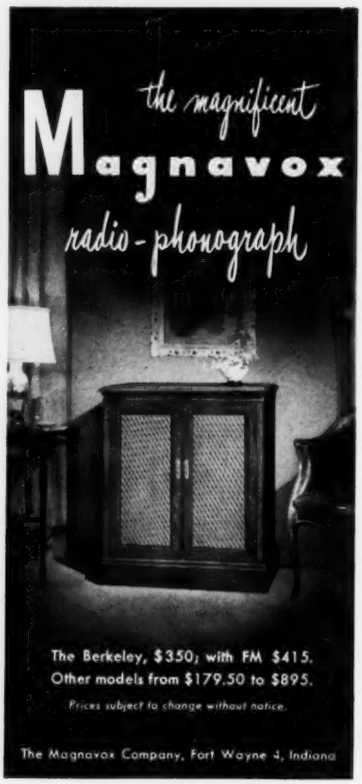
George Neikrug, cellist, gave a recital, on April 5 with an accompaniment by Harold Bogin, pianist. Starting with a Sonata in C minor by Frederick the Great, Mr. Neikrug continued with Beethoven's Seven Variations on a Mozartian theme, Bach's Suite No. 4 in D major, a first movement of Olga Zundel's Concerto for Cello and String Quartet, and an arrangement of Paganini's violin concerto for cello. Mr. Neikrug possessed good stage deportment and had ample tone and technique, but should have avoided certain virtuosic devices which proved unmusical. His able accompanist faithfully achieved a good ensemble, and both were rewarded with continued applause. L. J. G.

Ervin Laszlo, Pianist of 15, Makes Brilliant Entry

Although he had won a piano prize at the Geneva International Contest, there was nothing in the advance publicity of 15-year-old Ervin Laszlo to prepare his audience for what they were to witness—a genuine musical sensation. Theyouthful Hungarian pianist provided an amazing evening on April 7, when he made his American debut. He revealed a sound and sure musicianship, a technical development that would have been surprising in someone twice his years. Playing the Bach-Busoni Chaconne, Beethoven's "Waldstein" Sonata, Schumann's Carnival and shorter works of Chopin, Debussy and Liszt, he showed that he was capable of reproducing the styles and means of expression of all these composers. Young Mr. Laszlo is a pianist of taste, excellent craftsmanship, and true musical insight. One looks forward to his future performances with much interest. V. McC.

Delfin in Dual Role

In her program of April 8, Carmelina Delfin again displayed her unusual gifts as a technically skillful instrumentalist and composer. Pianistically, her interpretations took due cognizance of contrasting melodic lines if the brilliance of her digital work was tempered by a somewhat conscious accentuation of tonal sweetness and excessive rubato. Among the numbers offered were the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Goldsand Concludes Modern Piano Series

Robert Goldsand completed his series of three "Creators of Modern Piano Music" recitals on April 10, playing works of Rachmaninoff (Variations on a Corelli Theme); Schoenberg (Three Piano Pieces, Op. 11); Milhaud (Two Saudades de Brazil); Bartok; Barber, Cowell and Reger (Variations and Fugue on a Telemann Theme, Op. 130). Though many of these offerings did not sound so "modern" as might have been expected, the program as a whole was so admirably delivered as to make a recital of considerable charm, which was warmly appreciated by the eager audience. T. P.

Little Orchestra Presents League Winners

The Little Orchestra, Thomas K. Scherman conducting, gave a performance with soloist-winners of the Music Education League's 1947 season on April 10. The concert was attended by a capacity audience who applauded the efforts of Jean Swetland, soprano, Gwendlyn Haber, pianist, and Elizabeth Boettcher, pianist. Miss Swetland sang works by Bach, Handel and Gounod, and Miss Haber performed the first movement of Mozart's Concerto in C minor. Miss Boettcher, a youngster of 15, gave a fine performance of Mendelssohn's Concerto in G minor. The orchestra offered Mozart's Symphony No. 33 and a Festival March in B major by Henry Holden Huss. L. J. G.

Robert Harmon, Tenor

In his April 11 recital, Robert Harmon, tenor, showed a voice of ingratiating quality, warm in the middle range, although somewhat constricted in top notes, good diction and an intelligent understanding of style. Programmed were

RAE MUSCANTO and CHARLOTTE BEIT, soprano and mezzo-soprano, respectively, gave a recital of duets and solos on April 30 at Carnegie Chamber Hall. Miss Muscanto, a 1948 winner in the "Stairway to Stardom" Contest, will be heard in a Town Hall recital in September. (Photos by Lotte Jacobi.)

Purcell's Cease, O My Sad Soul and Not All My Torments; Lawes' I Am Confirmed; Dowland's I Saw My Lady Weep; Leveridge's When Dull Care; also a fine Hugo Wolf group; two Bach airs; and French and English compositions by Fauré, Ravel, Duparc, Ireland, Armstrong Gibbs, and Howard Swanson. Sergius Kagen was at the piano. M. C.

Stravinsky Conducts Own Works

The Chamber Art Society, Robert Craft, musical director, presented an evening of Stravinsky music with the composer as guest conductor and Elly Kassman, pianist, as assisting artist, on April 11. The maestro himself led the orchestra in authentic readings of his Symphonies d'Instruments à Vent (played twice) and the Danses Concertantes. The first work, written in memory of Debussy, recalls in structure and mood the antiphonal instrumental pieces of the 16th century. Idiomatically it reminds one of the Sacre du Printemps and in the solemnity of the atmospheric content the Symphony de Psaumes. The Danses Concertantes are witty sketches, written often with tongue in cheek, especially the second movement, Pas d'Action. The Capriccio for Piano and Orchestra, excellently played by Miss Kassman, is brilliant pianistic fare. The Symphony in C. constructed after the classical pattern, was led by Mr. Craft, who conducted the second part of the program with apparent intimate understanding for the composer's work and with the enthusiasm of a disciple. More rehearsal, however, was needed for perfect performances. H. W. L.

Leonid Bolotine Delights

Leonid Bolotine, violinist, gave one of his frequent recitals on April 12. Playing in rare form, Mr. Bolotine rewarded his audience with crystal-clear performances of Kreisler's Praeludium and Allegro, Debussy's Sonata in G minor, Hindemith's sonata for violin solo, and other works including his own transcriptions, Yolanda Bolotine accompanied with impeccable taste. L. J. G.

Richard Harvey, Baritone, Heard

Richard Harvey, baritone, with Ralph Gomberg, oboist, gave a recital on April 13. Mr. Harvey, who was in good voice, sang arias by Bach, Handel, Verdi, Mozart and others. In an excerpt from Mozart's Marriage of Figaro he did some of his best vocalizing and was graciously applauded by a good-sized audience. The accompanist was Milton Kaye, who gave sympathetic readings of sterling musicianship. L. J. G.

Rosalie Talbot, Pianist, Appears

Rosalie Talbot, youthful and charming pianist, appeared on April 14, in a program including Bach, Schubert and Chopin works with excellent success. Miss Talbot, making a pretty picture at the piano, coupled beauty with brains to give her appreciative audience a performance distinguished for its clarity and tone. Her smaller numbers consisted of works by Poulenc, Scriabin, Shostakovich and Prokofieff. L. J. G.

Gundry and Johannesen Premiere

At the recital of Roland Gundry, violinist, and Grant Johannesen, pianist, on April 15, an interesting sonata by Helen Taylor was given its first performance. The program commenced with Mendelssohn's Sonata, Op. 4, followed by Schubert's Fantaisie in C major. After the Sonatine by Chavez, a sonata by Schumann and one by Milhaud ended the program. The Messrs. Gundry and Johannesen are sensitive artists, and have achieved a fine standard of ensemble playing. L. J. G.

Alice Smiley's Violin Debut

Alice Smiley, violinist, made her New York recital debut April 17. Her program included a Sonata by Vivaldi-Respighi, Mozart's Concerto in G major, No. 3, Frederick Delius' Sonata No. 3, Aria and Toccata (in Swing) by Robert McBride, Camargo Guarnieri's Canto No. 1, Josef Suk's Burleska, and a first New York performance of a virtuosic Symphonic Movement by Boris Koutzen. Miss Smiley's interpretations were spirited, with a tone both warm and firm. Brooks Smith's accompaniments were excellent. V. S. L.

Genia Robinor's Recital

Genia Robinor, who has been heard here in chamber music concerts, gave her first N. Y. piano recital on April 17. Highlights were the opening group, a Turini Molto Allegro, Scarlatti's Sonata in E major, and a Rutini Giga played with impeccable technic and imagination. The Chaconne by Bach-Busoni, Beethoven's "Waldstein" Sonata and a Chopin group completed the first part. The Beethoven sonata received careful treatment but lacked the "grand" manner. The second section included Copland's Le Chat et la Souris, Philipp's Prestissimo, Medtner's Conte—Le Mendiant, Op. 54, Kabalevsky's Three Preludes, Op. 38, and Rachmaninoff's Three Etudes—Tableaux, Op. 33. H. I. B.

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Steinhardt Premieres Szabo Sonata

Lawrence Steinhardt, violinist, who appeared on March 23, combines solid craftsmanship with imaginative mu-

(Continued on next page)

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N. Y. Concerts

(Continued from preceding page)

sicianship and lent his fine, virile tone and bowing technic to a well chosen program. After Veracini's Sonata in E minor and Corelli-Kreisler's La Folia, he played Walter Piston's Sonata for violin and piano with an understanding of its idiom and tonal structure. Ferenc Szabo's Sonata for Violin alone (first American performance) utilizes the national rhythmic and harmonic characteristics of modern Hungarian music. Mozart's Concerto in G and Sarasate's Introduction and Tarantella concluded the program. H. W. L.

Winklers Make Joint Bow

In a joint recital on March 31, Maria Fialko-Winkler, Russian soprano, and her husband, Ernest Winkler, Viennese bass-baritone, made their New York debut. Their program was divided into duet and solo groups. Among the composers chosen were Mendelssohn, Schumann, Faure, Gretchaninoff, and Dargomishski. The concert was on the whole enjoyable and the voices and interpretations of the singers were pleasing to listen to. Paul Berl was the accompanist. V. McC.

Wallace Thompson, Tenor, Heard

Wallace Thompson was heard in a lengthy program of interesting songs and arias on April 4. The tenor disclosed a voice of fundamentally fine quality, clear and high-poised which at its best moments was projected with spontaneity and a real sense of musical phrase and text content. Opening with Handel, Arne and Beethoven airs and a rarely sung excerpt from The Seasons, by Haydn, Mr. Thompson continued with lieder of Brahms and Schubert; the first act aria from Boheme; French and English songs and a concluding group of Spirituals arranged by Lawrence Brown and Harry Burleigh. William Lawrence was the accompanist. M. C.

Gertrude Lindhorst in Vocal Program

Gertrude Lindhorst, soprano, presented a list of mainly serious songs at her recital on April 4, and revealed a rich voice. Miss Lindhorst's lower register inclines to a mezzo quality. In an aria from Mozart's The Magic Flute, the top notes lay rather high to negotiate in her best manner. Items by Bax, Mozart, Poulenc, Hummel, Chausson, Franck, Ravel, Debussy, Brahms, Respighi, Nordoff, Tyson and Griffes comprised the soprano's program. H. I. B.

Chamber Music Associates Impress

Under the aegis of Robert Cornman, the Chamber Music Associates made its debut on April 6. The ensemble presented a program memorable for taste and successful execution. The climax was Bartok's Sonata for two pianos and percussion in which Leonid Hambro joined Cornman at the second piano, assisted by Al Howard and Abraham Marcus, percussion. The concert opened with Mozart's Quintet for Piano and Woodwinds (K. 492), in which John Barrows' splendid horn playing stood out. It was followed by the delightful Symphonies Nos. 2 and 3 by Milhaud and Purcell's Three Fantasias for Strings. The English Duo-Singers (Viola Morris, soprano, and Victoria Anderson, contralto) joined the group in Monteverdi's beautiful Chioma D'Ora. Two duets by J. S. Bach completed the vocal offerings. H. W. L.

Little Symphony Gives Beethoven Program

The New York Little Symphony under Joseph Barone, conductor, devoted its program on April 9 to Beethoven. The Egmont Overture served as curtain raiser. Then followed the Violin Concerto played by Giorgio Ciompi. Mr. Ciompi has a fine tone, but he is sometimes unsure in intonation and his bowing lacks steadiness. These shortcomings were mostly observed in the first movement. In the second and third his effort gained in assurance and conviction. Harriet Serr played the "Emperor" Piano Concerto with technic, but stressed over-much the mechanical aspects. H. W. L.

Gareth Anderson, Tenor

Gareth Anderson, in an unusual program replete with worth while offerings, on April 11, made the most of his tenor voice and achieved many brilliant effects. Singing in a number of languages, he showed conscientious intent. A rare aria from Idomeneo by Mozart, numbers by Poulenc, Wolff, Messaien, Nin and Ginastera, a moving group of spirituals, were the fine media for this Negro singer, who was admirably assisted by Brooks Smith at the piano. T. P.

Heyne and White in Joint Appearance

Frederic Heyne, tenor, and Ludlow White, baritone, assisted by Robert Pierce at the piano offered a program of songs and duets on April 12. Both artists proved by the choice of their selections their musical taste and also an awareness of their limitations. They exhibited their best achievements in a group of duets from Les Deux Avares by Gretry, done with interpretative charm. Both singers have excellent diction. An appreciative audience asked for encores. H. W. L.

Fern Hammers, Mezzo-Soprano

Fern Hammers, mezzo-soprano, included in her recital on April 13 songs by Balfe, Martin Shaw, Lewis Carey, Elgar, Brahms, Schubert, Gretchaninoff, Rachmaninoff, John Alden Carpenter, Alfred Hill, and an aria from Le Prophete by Meyerbeer. Miss Hammers' voice has a rich, intense quality, and her interpretations of most of the music were good, but many of her tones were unsure. The accompanist was Robert Payson Hill. V. McC.

Henryka Poltorak, Soprano, Introduced

Henryka Poltorak, young Polish-American soprano, made her New York debut on April 15 in arias by Handel and Pergolesi, works by Brahms, Strauss, Fauré, Roussel, Bemberg, Carpenter, Grieg, Mana-Zucca, Bridge and airs by Stojowski, Szymanowski and Paderewski. She gave the first performance of two new songs by Jahiel and Klein, both present in the audience. Miss Poltorak has a pleasing voice, and was at her best in the Polish songs, when her singing was most clear and expressive. Louise Mardiros was the accompanist. V. McC.

Karol Rathaus Music Heard

A concert of works by Karol Rathaus, member of the faculty, was presented by New York's Queens College on April 16. The Third String Quartet was executed with great devotion by the Galimir Quartet (Messrs. Galimir, Erle, violins; Trampler, viola, and Eva Heinitz, cello). The composition is imaginative, introspective and moving—the work of a superb craftsman. The ensuing three English songs, sung by Ruth McVayne, soprano, with the excellent Herbert Grossman at the piano, captivated with their tenderness, poetic atmosphere, and rhythmic variety. Mr. Rathaus also played his Fourth Piano Sonata, which revealed 20th century influence with superimposed jazz elements. The 23rd Psalm for women's chorus, tenor solo and piano and the world premiere of Chorus from Iphigenie in Aulis (Euripides) for mixed chorus and French horn brought the evening to an effective close. The Psalm is lyric and melodious, the Chorus dramatic and gripping in its dark melancholy. John Castellini, chairman of the department of music, conducted the College Choir in telling performances. H. W. L.

Carnegie Recital Hall

Bach Aria Group in Last of Series

The Bach Aria Group (William H. Scheide, director) wound up this year's series of concerts on March 30 with a program in which the regular members were assisted by Zelly Smirnoff, Jac Gorodetzky, Kalman Reve, violins; Henry Brynen and Sol Rumberg, violas; Jesse Teiko, bass. As before, the troup presented excerpts from Bach cantatas for voice and various instrumental combinations. Judged from the viewpoint of ensemble, it is a well balanced and integrated organization. The sold-out houses are a promise for next season. H. W. L.

MME. HEDWIG ROSENTHAL
sails on the SS. Queen Mary on June 24 for a summer abroad. She will make stops in London and Paris, and spend July and August teaching in Salzburg. Among prominent artists working with Mme. Rosenthal are: Poldi Mildner, Robert Goldsand, Hilde Somer, Anne Mayrand, Elly Kassman, Douglas Johnson, Lester Taylor, Hans Heidemann, Herman Arminski. The following are now being prepared by Mme. Rosenthal for concert-recitals and as soloists with orchestras: Jean Hoerner, Charles Rosen, Suzanne Kales, Gertrude Rennert, Brigitte Dolores Loewy and Donald Betts.

Julia Keesling in Coloratura Airs

Julia Keesling, personable young coloratura soprano, gave her first New York recital, March 31. The program included two arias from Abduction from the Seraglio, Magic Flute, Lakme, and Mignon. Three melodious songs in English by Charles Haubiel, with the composer at the piano made an especially attractive group. Lucille Snyder was the competent accompanist. Assisting artist was Gerald Maas, heard with Mr. Haubiel in the latter's Sonata. M. C.

Stratton and Scott in Concert

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2 brought Joyce Stratton, pianist, in a program of Purcell, Beethoven, Brahms, Debussy and Dohnanyi and introductory New York performances of Two Aquarelles by Marion Bauer; with Tom Scott, American troubadour, as excellent guest artist. Miss Stratton, a personable young artist, showed vitality in her interpretations; nervousness probably accounted for some rhythmic unevenness. Most striking was her playing of the Dohnanyi C Major Rhapsody. Mr. Scott's familiar art was displayed in Irish, English, Scottish and American folksongs. Both won many recalls from a large audience. M. L. S.

Debussy Recital by Polia and Richard

A joint recital of Debussy music was presented by Mildah Polia, French mezzo-soprano, and Charles Richard, pianist, on April 4. Miss Polia enjoyed presenting this concert, judging by her singing and her short comments. She showed evident understanding of the songs, and displayed excellent diction. The audience heard music ranging from the early efforts of the sixteen-year-old Debussy to that of the mature and infinitely creative "musician of France," written only a few years before his death. V. McC.

Third Recital by Emma Foos

Emma Foos, contralto, gave the third and last of her recital series on April 13 and in conjunction with her assisting artist, Josef Totzauer, violist, gave a rewarding program. Miss Foos' voice is warm and rich, and she invests her work with feeling and interpretive ability. Paul Meyer was the able accompanist. D. B.

Carnegie Recital Hall

Hope Bauer Eddy in Latin Novelties

A program of infrequently heard songs was presented by Hope Bauer Eddy, mezzo-soprano, on April 15—compositions by Obradors, Joaquin Nin and Turina; five songs by Villa-Lobos; a cycle, Quatro Canciones Argentinas, by Carlos Pedrell; and a group by Peterkin, Carpenter, Gehring and Coleridge-Taylor. Miss Eddy is a serious and meticulous singer, with exceptional knowledge of Spanish and Portuguese. Her voice, while somewhat limited in scope, is of an ingratiating quality. Ruth Deasy Palmer was a sympathetic accompanist. L. C.

DINO ANCONA
(Photo by Malandrino.)

Dino Ancona to Make New York Debut

Climaxing a tour of the eastern United States, the Italian pianist, Dino Ancona, makes his first New York appearance at Town Hall, May 8. Mr. Ancona, a pupil of Vladimir de Pachmann, has played 22 concerts in eastern cities, in his first American tour, since coming to this country. He will feature his own transcriptions of works by Sibelius in his Town Hall concert. Other composers represented include Scarlatti, Beethoven, Albeniz, De Falla and Chopin.

Mr. Ancona made his debut at seven in his native land, and he has played in many European capitals. A composer of piano and vocal music, he is also well-known both in Italy and America for his motion picture appearances, having been the instrumental soloist in two films seen here, Before Him All Rome Trembled and Music in the Blood. He is a professor at the Conservatory of St. Cecilia in Rome and at the Conservatory Benedetto Marcello of Venice, as well as artistic director in Rome of the Istituzione Concerti Athena.

Mr. Ancona will sail for Italy to give a series of European concerts immediately after his Town Hall recital, returning in the fall for his second American tour, which will take him to the west coast.

Isadore Freed Works Heard

Performance of music by Isadore Freed during the current season include the Canadian concert and radio premiere of his orchestral suite Pastorales by the Vancouver Symphony under Jacques Singer; introduction of Pasacaglia by Leonard Rose, cellist, at his Town Hall recital and on tour—Seymour Benstock also played this work in Hartford and New York; concert and radio performances of Freed songs by the baritones Paul King, William Gephart and Philip Treggor, and Lois Hunt, soprano. The French pianist, Jacqueline Schweitzer played the piano suite Prelude, Canzonet and Caprice in Paris, and Leonard Seeber the same work in Hartford, Conn. On May 7 the Gena Branscombe Choral gives the first New York performance of the suite Postscripts at Town Hall. This score won the 20th annual Eurydice Choral Prize.

Isadore Freed's new opera The Princess and the Vagabond is being given its premiere in Hartford, Conn., on May 12, 13, 14, 15 and 18.

Keene and Chasins in Duo-Piano Recitals

Constance Keene, young American pianist, and Abram Chasins, pianist-composer and music director of station WQXR, were featured over WQXR on two successive Saturdays in two-piano versions of famous concertos. They performed their two-piano version of Rachmaninoff's Second Piano Concerto on April 10 and of the Gershwin Concerto in F on April 17. Apart from their solo appearances, Keene and Chasins have frequently appeared as a duo-piano combination on radio broadcasts with symphony orchestras.

Robert Shilton in Venezuela

Robert Shilton, baritone, has been appointed teacher of singing at the Academy of Music, Maracaibo, Venezuela. Combining concert engagements with his teaching activities, Mr. Shilton gave his first recital in the South American city on March 31, and was immediately signed for a second concert at the Commercial Club on April 4. Following this, he sings in San Cristobal, and from there on goes on a concert tour throughout Venezuela.

League of Composers Ends Season

The last program of the League of Composer's 25th Anniversary season, at the Museum of Modern Art, combined chamber music with vocal offerings. Two of the works were commissioned by the League in honor of the anniversary. They were the Czech composer Paul Borkovec's String Quartet, played by Sylvain Shulman, Bernhard Robbins, violin; Ralph Hersh, viola, and Alan Shulman, cello, and the Polish composer Roman Palester's Petite Serenade for flute, violin, and viola played by Frederic Wilkins, flute; Erno Valasek, violin; Paul Lanini, viola. Another inclusion of music from other shores was Albert Roussel's Prelude and Fugue, Op. 46, and Three Pieces, Op. 49, played by the pianist Grant Johannesen. The American contributions were Three Songs to Poems by Robert Frost by Donald Fuller, Will Bradley's Three Arithmeticals for Trombone and Piano and Roger Goeb's Quintet for Piano and String Quartet. The Stuyvesant Quartet with Reino Luomo at the piano were its interpreters. Mr. Bradley with Stanley Freeman at the piano played his own work, and Margot Rebeil assisted by Robert Conman at the piano sang Fuller's compositions. The colorful program fittingly closed an interesting season. E. K.

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Twelfth Three Choir Festival Held

Devoted to music of the Northlands and America, the 12th annual Three Choir Festival at Temple Emanu-El, of which Lazare Saminsky is musical director, closed on April 11 after a three-day program. The final session presented Dr. Karl Krueger, conductor of the Detroit Symphony, and Douglas Moore, composer and professor of music at Columbia University, as guest conductors. The former led the temple choir in a Huguenot Psalm by Sweelinck; Ach, Herziges Herz by Heinrich Fink, and an old American air, Sing to the Lord. Mr. Moore conducted his own Dedication by the same forces, and Mr. Saminsky led them in the New York premiere of To the Land Over Yonder by John J. Weinzweig of Toronto; an Iroquois Melody, and the finale of Act I from Glinka's Russian and Ludmilla, in which the soloists were Elizabeth Downing, Joseph Frederic, Robert Goss and Nelson Starr. Claus Adam, cellist, and Robert Baker, organist, were heard in an Icelandic Air, and the former played a Ballade by Ben Weber, with the composer at the piano.

The concert also included first performances of two Madrigals by Ross Lee Finney and of Mr. Saminsky's From the Western Psalm (poem by Sidney Lanier), and rehearing of a Holiday Song by William Schuman. The Rutgers University Women's Chorus, under Duncan McKenzie, then took the stage in Three Songs of the Hebrides, arranged by Robertson; a Newfoundland air, The Drummer; and the Song of the Voyageur, based on French-Canadian tunes transcribed by Walter Helfer. Marilyn Hoag, soprano, was a soloist and Vittorio Versè was at the piano.

The festival began on Friday evening at five o'clock with an organ recital by Dr. Baker, playing works of Gade, Merikanto, Kjerulf, Melartin, and the choir under Mr. Saminsky sang songs of Claus Egge and Hilding Rosenberg and chorales by Kjerulf and Sibelius, with Kathryn Oakes and Joseph Portnoy as soloists.

Saturday morning's religious service was begun with an organ recital by Willard I. Nevins, playing pieces by Garth Edmundson, James H. Rogers, Leo Sowerby and Seth Bingham. During the service two works which won the Ernest Bloch Awards of 1947 had their first performances. They were Birth of Moses, by Normand Lockwood, an extended score in dissonantal choral idiom which opened the service, and How Goodly Are Thy Tents, by Miriam Gideon, a devotional setting of a passage in the liturgy. The United Temple Chorus of Long Island (Isadore Freed, conductor) performed the scores. Dr. Freed was also represented by two numbers in the liturgy, Hear O Israel and This Is the Tree of Life. Ernest Bloch's By the Waters of Babylon and finale from the epic symphony America were performed by the Emanu-El Choir under Mr. Saminsky. Barbara Stevenson and Moses Rudinow, the congregation's cantor, were heard during the program. Manfred Malsch was at the organ.

PASSED AWAY

CLARENCE C. CAPPEL, 61, manager of the Baltimore Symphony since 1924, of the U. S. Marine Band and head of his own concert bureau in Baltimore, died in Sinai hospital there on April 16. He suffered a heart attack on April 7 while making an address before the Baltimore Public Relations Council. A native of Ohio, in his early life he played clarinet and conducted and managed a small orchestra, then served in World War I in the camp community service. In World War II he had been for a time director of the concert division of USO-Camp Shows. From 1932 to 1941 he was the manager of the National Symphony Orchestra of Washington, D. C. He had brought many prominent artists to the Baltimore city. Surviving are his widow, the former Helen Ware, violinist, two sons and two daughters.

ROBERT SLACK, 84, one of the veteran concert managers of the country, died at his home in Denver, Colo., on April 14. He made his entry into the ranks of management 44 years ago and was associated with Arthur M. Oberfelder in the firm of Oberfelder-Slack, which has brought many prominent artists to Denver and its vicinity. Mr. Oberfelder continues its activity, including sponsorship of the Greater Celebrity Series.

JAMES H. GODDARD, 64, opera and concert basso, died recently in Chicago. A native of Maryville, Tenn., Mr. Goddard studied in Chicago and Paris, made his debut at Covent Garden, London, in 1911. In 1915 he joined the Chicago Grand Opera. Of recent years he had taught at the Boguslawski College of Music.

ANNE SHAW FAULKNER OBERNDORFER, wife of Marx E. Oberndorfer, director of the Civic Music Association children's choruses, died recently in Chicago. She had been prominent in music circles in that city and for several years was chairman of music for the General Federation of Women's Clubs. Besides her husband, a daughter, two grandsons and five sisters survive.

LILLY DORN HERTZ, soprano, widow of Alfred Hertz, for some 15 years the conductor of the San Francisco Symphony Orchestra, died in Guadalajara, Mexico, on April 4. She had been ill for more than a year. Mrs. Hertz was born in Vienna and after singing in opera in Prague for several seasons came to this country in 1909, appearing in a production at the New York Hippodrome and in concerts. She was married in Berlin in 1914 to Dr. Hertz, then conductor at the Metropolitan Opera House. She resumed her own concert activities for a time after his death in 1942. With her death, a $300,000 estate left in trust by her late husband will go to the University of California as a fund to endow musical scholarships.

EDWARD B. MANNING, 74, composer and teacher, died at his New York home on March 8. Born in Canada, he studied under MacDowell at Columbia University, won a Mosenthal Fellowship and studied in Europe. He taught at Oberlin, was later supervisor of music in the New York schools, and then taught at Columbia for a time. His opera, Rip Van Winkle, was produced in 1919.

CHARLES G. MILLER, 68, from 1917 until 1933 business manager of the Cincinnati Zoo, including the summer opera performances, died on March 21 at his home in West Chester, O. Mr. Miller guided the fortunes of this opera company during many vicissitudes; under him, the enterprise developed from a local undertaking with a student chorus into a nationally known unit with famous guest singers and conductors.

MAURICE LORRE, 59, for several years head of the Band and Orchestra Department of the Edward B. Marks Music Corporation, died on March 23 in New York. He was born in England, where he became a violinist and conductor, appearing both in his native land and in this country. After an active processional career of more than 35 years, during which he served as concertmaster and conductor at various RKO and Loews' houses, he accepted the position with the Marks firm. Surviving are his widow, a son, Ben Lorre, who is a song-writer, a daughter, his mother and sister.

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NEW YORK FEDERATED MUSIC CLUBS TO HOLD BIENNIAL MEETING IN MAY

A BOARD MEETING OF THE NEW YORK FEDERATION OF MUSIC CLUBS, at the home of Mrs. Marjorie Elliott, Composer Chairman, in Oneida Castle, N. Y. Left to right, Mrs. Elliott, (seated); Mrs. Warren Knox, President; Mrs. Edward French, Mrs. John Schuster, Miss Alta Callen, Mrs. Stuart Carpenter, and Mrs. Edward Neary. (Photo by Edward Monico.)

The New York Federation of Music Clubs will hold its Biennial Convention in New York City from Wednesday to Sunday, May 5 to 9, with headquarters at the Waldorf-Astoria. Mrs. Harry C. Schroeder is Convention Chairman, Mrs. Vera Bull Hull, Reception Chairman, and Mrs. Edward Henry Neary, Credentials Chairman.

Among the highlights of the convention will be a Round Table Luncheon with Music in Films as its subject on Thursday, May 6, under the chairmanship of Mrs. Rose Gores Rockwell. Distinguished guests representative of the film industry will be present, as well as Mrs. J. Royden Keith, National President, Mrs. Warren Knox, State President and others. A feature of the program will be the premiere showing of a full length musical film.

On the evening of the same day, the officers of the NFMC will be guests at a Town Hall concert by the Branscombe Chorale, directed by Gena Branscombe, where a special program of all-American music has been planned in honor of the Convention.

Symposium on American Music

All of Friday, May 7, will be devoted to a symposium on American Music and the Problems of the American Composed, arranged by the Composers and Authors' Guild, with Geoffrey O'Hara, president, as chairman.

Saturday afternoon, May 8, has been set aside for a Junior Round Table Forum for teachers, with a program by superior junior winners. Mrs. Ruth Burgess, State Junior Counsellor and Festival Chairman and Mr. Leslie Hodgson, State Junior Chairman of Judges, will be in charge.

The closing event on the afternoon of May 9, will be a Sacred Concert and Hymn Sing, to be held in one of the large churches, with a program emphasizing The Spiritual Aspects of Music, in which speakers from the Synagogue, Catholic and Protestant Churches will participate.

This year's Biennial Convention of the New York Federation of Music Clubs focuses attention on the significant part the organization has played in encouraging and stimulating the desire for musical expression in the home, and the community, as well as fostering the appreciation of music of all kinds in the State.

NFMC Reorganizes Its Music In Hospitals Activities

The War Service and Music in Hospitals committees of the National Federation of Music Clubs have been reorganized under the titles Music in Hospitals and Music Service Fund, the former continuing the actual music service and the latter raising money for equipment. Expansion of the organization's activities to embrace music service in 123 Veterans' Hospitals from coast to coast is announced by Mrs. Ada Holding Miller, Providence, R. I., National Vice-President of the NFMC and coordinator of the work of these two committees. The Federation will also, in collaboration with the American Red Cross, offer a continuing service in Army and Navy Hospitals.

Mrs. Hartwig Dierks, Kansas City, Mo., has been appointed National Chairman of Musical Therapy, Workshops and Research. Regional appointments on the Music in Hospitals Committee to date are: Mrs. A. P. Petersen, Battle Creek, Mich., Northeastern Regional Chairman; Mrs. Carl McMurray, Marion, N. C., Southeastern Regional Chairman; Mrs. Horace Fereday, Pocatello, Ida., Chairman of Northwestern Region; Mrs. Emory Munn, Milwaukee, Chairman of Central Region. All four are members of the former successful national Music in Hospitals Committee. Two regional chairmen thus far named to the Music Service Fund are Mrs. Frederic H. Sterling, Indianapolis, Northeastern Region, and Mrs. D. S. MacKinnon, Milwaukee, Central Region.

W. A. Mills Executive Secretary Of American Music Conference

CHICAGO.—Louis G. LaMair, president of the American Music Conference, has announced that Clare A. Johnson, executive secretary of the Conference, has resigned to become the Fort Wayne, Ind., area representative for investment trusts of Herrick, Waddell & Co., New York. William A. Mills, who recently retired as executive secretary of the National Association of Music Merchants, has been appointed Johnson's successor.

Young Artists' Auditions in May

The next audition for pianists for the Young Artists Series of the Hour of Music will be held in Henry Hadley's New York Studio, May 27 at 2:30. For full particulars communicate with Mrs. R. B. Lanier, 123 East 35th Street, New York 16.

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"Three Loves" Has Inez Búll, Soprano-Pianist-Researcher

Inez Búll has the vitality and imagination nature has assigned to the redhead. Slight and rather fragile in appearance, this young American coloratura soprano, descendant of Ole Búll and Edvard Grieg, has challenged success in three musical fields—singing, composition, and as a pianist.

She made her first public appearance as a vocalist—unexpectedly—at the age of five. Her mother, Aurora Stewart Búll, was one of the first to give programs of children's songs over the radio in the early days. One day she took her little daughter to the studio. As Mrs. Búll went before the microphone and began to sing, young Inez—evidently feeling she could do it better—gently but firmly pushed her mother aside and sang the number herself, making quite a sensation among the crystal-set addicts!

This first taste of public glory kept Inez singing as she grew up, and she studied voice first with her mother and later with E. Presson Miller. She also began lessons in piano, and became so interested that she entered the Juilliard School of Music as a keyboard pupil and decided to cultivate both gifts. Her third interest, composing and research in ancient song literature, she has pursued since childhood.

Singing won out, although Miss Búll made a successful piano debut at the Barbizon-Plaza, and still gives occasional piano recitals. She has given first place to her voice, however, since her introductory New York recital in Town Hall several years ago, and subsequent tour of the eastern states in recital and as soloist with symphony orchestras.

Toured Great Britain

Her first tour of the British Isles last fall came about through her research activities. Upon looking for an original edition of a song in a New York store, she was told (as she had been all during the war years) that it was unavailable on this side of the Atlantic.

"I heard that once too often," said the copper-haired soprano. "I decided that if England was the nearest place in which I could buy that song, I'd go there."

INEZ BÚLL
sings a program on the SS. De Grasse en route to England.

It took her some months to book a passage, but she finally got one on the SS. DeGrasse. The delay gave her time to arrange some concert bookings in Britain. While fulfilling these, she met people from all walks of life, most of whom, she says, when they found she was interested, added to her store of traditional songs. She came away with a collection of almost 900 old English, Scottish and Irish airs, and a manuscript cycle of four songs, The Gates of Damascus, presented to her by a British doctor, which she plans to introduce in concert.

Miss Búll left England with a return contract for the autumn of 1948. On this visit she will make her London debut in Wigmore Hall on Sept. 28 next. Her American season will include a second Carnegie Hall recital on April 30, 1949, the first having been April 19, 1947.

M. L. S.

Australia to Open Major Music Year

By DR. ALPHONS SILBERMANN

Sydney

With Winter approaching in Australia, all forces have combined to make the coming season a memorable one. The appointment of Eugene Goossens in a dual capacity as Director of the Conservatorium of Music in Sydney (with over 2,000 students) and as permanent conductor of the Sydney Symphony Orchestra, has had a strong psychological influence on the quality of Australia's music life.

Here, as you know, the Government-controlled radio stations (the ABC) not only maintain the different orchestras and send the conductors all over the country, but also act as a concert management under the competent Director of Music, W. G. James. This management will present during the coming season: Ginette Neveu, French violinist; Erna Berger, coloratura soprano; Eileen Joyce, Australian pianist from London; and Jacob Lateiner, American pianist. Different private concert managements also will be busy, and through them we expect to hear Marian Anderson, Todd Duncan, and Benno Moiseiwitsch, among others.

Goossens to Lead Novelties

Goossens, who already has improved the standard of the Sydney Symphony considerably, will hand over the orchestra for a while to guest conductors such as Bernard Heinze and Paul Kletzki. He himself will present many novelties, which have been sadly lacking in the program of the last years. To mention a few, besides the wide classical repertoire, we shall hear Mahler's First Symphony, Prokofieff's Fifth, a Symphony by Rubbra, Piston's Second, a Symphony by Burkhard, Traummusik by Oboussier, a Suite for strings by Spivak, King David by Honegger, Dona nobis pacem by Vaughan Williams, and the Glière Concerto for coloratura and orchestra.

The Ballet Rambert is touring Australia at the moment under the auspices of the British Arts Council. Audiences are enthusiastic, especially as this is the first company to visit here since the beginning of the war. The standard of dancing, however, is not always distinguished.

Friedman's Passing Mourned

Ignaz Friedman's funeral was attended by the entire music world of Sydney and many officials. He was most esteemed here, where he had made his home for the last seven years. Throughout his illness he did not perform, but he influenced the young generation through his teaching. A Memorial Evening was planned to commemorate Huberman, Tauber and Friedman, at which your correspondent spoke the eulogies.

Theo Salzman, first cellist of the Palestine Orchestra, is now living permanently here and has joined Musica Viva, a society giving subscription concerts of chamber music all over the Commonwealth.

Eugene Goossens has proposed the establishment of an Opera House and has the full support of the community, though no definite result has been attained as yet, mainly through lack of suitable buildings.

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BERNICE FROST SAYS . . .

RHYTHM—MORE RHYTHM

The following letter is from C. E. W. in West Virginia: "In your experience of giving auditions to pupils of teachers in every section of the country, have you found there is any one phase of piano teaching weaker than another? That is, can you say whether there is one point all teachers should concentrate on?"

This is interesting inasmuch as we can all find renewed hope in the fact that we have about the same problems and —through the same processes of observation—we all have the same weaknesses with which to contend.

There is indeed one phase of piano teaching which needs much, much more emphasis—rhythm. Or should one say the FEELING of rhythm? The average beginner and intermediate piano student just does not play rhythmically.

There are exceptions, of course; there are also many who play with the correct count, but this does not mean that there is always good rhythm.

•

Much more training must be given every pupil to FEEL the rhythm, much more clapping, tapping, walking, etc., of various rhythmic patterns. Every solo and etude should be studied rhythmically before it is played on the piano.

Phrase lines in the simplest forms should be studied and a clear understanding of the meter should be gained. Meter and rhythm are two different aspects of study and are not one and the same thing.

Choose materials with extreme care regarding their rhythmic content. Lead the pupil from one pattern to the next one only slightly more difficult. It must be a very gradual advancement. Have thorough preparation for that which is to come. Let every teacher give renewed thought and time to developing in our American piano pupils a better sense of rhythm.

•

When to Begin Teaching

I am nineteen years old and live in a small town near a Consolidated School. As there is no music teacher in the school, several parents have asked me to teach their children.

I have had little instruction, but think that what I have had was good. I can play the easier Bach, some of the Mozart Sonatas, but nothing beyond the third grade. Should I try and teach these children without further study?

K. C., Kentucky.

The fact that you are questioning your ability to teach these beginning students would indicate that you are a serious-minded person, also that you realize the full responsibility of such an undertaking.

I suggest to you that you do teach these pupils; and as soon as you can, attend some music school where you can continue your piano study and take some courses in piano educational work. You can do much in summer sessions if you cannot study throughout the winter season.

•

Practice Time

Would you be kind enough to give some suggestions on how to have pupils practice? The practice period of most pupils is not only wasteful in time, but little effort is given to trying. Especially what would you suggest for helping students to get accurate notes and fingering?

A. B., Wisconsin.

Make the lesson period a model practice period. After the lesson assignment has been played take out the sections wherein the mistakes occurred and have these sections played without any mistakes, even though it may take the entire lesson period.

Be sure that the music being studied is not too difficult for the pupil. Pupils should be able to play all new assignments slowly with correct notes, fingering and counting. If this is not possible, it is probable that the music is too difficult.

Less stressing of how many minutes to practice or how many times to play each number and more stress on slow, correct playing with careful listening at all times may help. Teaching a pupil how to practice often takes a long time and needs much understanding on the part of the teacher. It can and must be accomplished.

•

Early Piano Music

Can you give the names of several collections of piano music of the early centuries? A group of my more advanced pupils are preparing a summer program of the music of the seventeenth, eighteenth and nineteenth centuries.

D. S., Louisiana.

There are many collections of early keyboard music. The following you will find useful: Hopekirk Album of Couperin, Boston Music Co.; Early English Keyboard Music, Boosey & Hawkes; Classics from 17th-18th Centuries, Tapper, Schroeder & Gunther; Evolution of Piano Music, Sachs, Marks Music Corp. A collection just released by the publishers which you will find unusually fine is Early Italian Music, Shaw, J. Fischer and Bro. There are many other fine collections you can review at your music dealers.

League of Composers 25th Anniversary Events

Recent tributes to the League of Composers, celebrating their 25th anniversary, include a concert in Washington, D. C., April 18 by the National Gallery Orchestra under Richard Bales, performing works of Bernard Wagenaar, Burrill Phillips, Douglas Moore, Virgil Thomson, Frederick Jacobi, Dai-keong Lee, William Bergsma. The Belgian National Radio gave the European premiere of Lukas Foss' The Song of Songs, commissioned by the League for Ellabelle Davis, who was soloist with the Belgian National Radio Orchestra, Leonce Gras conducting. On April 5 there was a concert in Los Angeles at the Wilshire Ebell Theatre under the auspices of Evenings on the Roof. In New York the League reciprocated by sponsoring a program over WNYC on April 18 of works by west coast composers. A reception in honor of the League will be given on May 16 at the Fourth Annual Festival of Contemporary American Music at Columbia University.

Levintritt Foundation Will Hold Test for Pianists

The Edgar M. Leventritt Foundation, Inc., announces its ninth annual competition to select an outstanding young artist for an appearance with the New York Philharmonic-Symphony Orchestra. This year's competition will be open to pianists only, and will take place in New York City this fall at dates to be announced. Applicants must be residents of the United States or Canada between 17 and 25 years of age and must meet minimum requirements as to experience. Applications must be filed by June 15, 1948. Blanks which include the rules of the competition may be obtained at leading music schools, or by writing The Edgar M. Leventritt Foundation, Inc., 30 Broad Street, New York 4, N. Y.

Three Win Naumburg Awards

Theodor Lettvin, pianist; Sidney Harth, violinist, and Paul Olefsky, cellist, were the winners of this season's competition of the Walter W. Naumburg Musical Foundation, and will be presented in debut recitals in New York next season.

Mr. Lettvin, who is a pupil of Rudolf Serkin and the Curtis Institute; Mr. Harth, pupil of Joseph Knitzer and Mishel Piastro, and Mr. Olefsky, pupil of Gregor Piatigorsky and the Curtis Institute, were selected from 168 applicants.

Final judges were Wallace Goodrich, chairman; Emilio de Gogorza, voice; Eugene Ormandy, violin; Artur Schnabel, piano, and Chalmers Clifton, conductor.

Up and Down the Guild Keyboard

FREDERIC LIBKE,

pianist, teacher, coach. Guild chairman, Oklahoma City. Founder, Oklahoma M.T.A. Served as Chairman of Junior Education for National Federation of Music Clubs.

Josephine Fry, long associated with the Guild, and adjudicator in spring auditions, is the new president of New York Piano Teachers Congress, taking over her duties at the annual luncheon in May. **Julia Broughton,** retiring president, will leave immediately after judging in New York to teach for six weeks in the St. Louis Institute of Music.

Baltimore public schools are not examining pupils working for school credits who have already passed Guild examinations.

Seven of the eight pianists chosen to play on the KERO artist series, as well as **Robert Haag,** soloist with Kern County Philharmonic Orchestra; **Doris Davis,** who signed a year contract for weekly program on KPMC; and **Marcia McKee,** official accompanist for Stanford University Glee Club, are all Guild winners from the studio of **Ethel Bacon McManus** of Bakersfield, Calif.

May Etts of New York spoke for the Pittsburgh Piano Teachers Association on Guy Maier's Technic. Miss Etts will again give classes and private lessons for Mr. Maier in his summer school in Virginia.

Ernesto Berúmen wrote from auditions in Havana that Nenita Escandón, pupil of Mme. de Castro, won by vote of the piano teachers of Havana a Guild scholarship in New York offered by Mr. Berúmen. The runner-up is Myrna Ruiz.

LaMar Peterson, Director of the Mozart Piano School of Salt Lake City, edits a school paper which excels in format, comment, local news and humor.

•

Guild Chairmen in five places were asked: *"What qualities do you consider most desirable in an adjudicator?"* The replies:

Mildred Carlson, Racine, Wis.—"The ability to analyze the pupil's strong and weak points, and to express this clearly on the report, is an aid to both teacher and pupil."

Sister M. Juliette, Sheboygan, Wis.—"Kindliness, encouragement, and interest in each individual pupil."

Mrs. Flossie Sweat, Colorado City, Tex.—"The judge should maintain standards (good students are discouraged when rated on a par with poor ones). Kindliness, individual attention, and understanding of children are prime requisites."

Harold S. Briggs, Scranton, Pa.—"Seeing and crediting the good points of pupils' playing is most desirable. The teacher should be the sole critic of poor features in a pupil's playing."

Florence Wagner, Erie, Pa.—"Intelligent musicianship and honest criticism are most valuable."

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NEW PUBLICATIONS

The Friends of Harvey Gaul, Inc., are offering a $200 prize plus guaranteed publication for a choral work for mixed voices by a resident of the United States. Each entry must be accompanied by a fee of $1. Sept. 1, 1948 is the closing date and all scores should be addressed to the organization in care of the chairman, Ferdinand Fillion, 6300 Fifth Avenue, Pittsburgh, Pa. . . . Recent winners of contests and awards are Gardner Read, who won the Composers Press 1947 Publication Award Contest with his First Overture, and Lukas Foss and Halsey Stevens, who took the 1948 publication awards given by the Society for the Publication of American Music.

Mills' new rental library catalogue includes a recording list of its major orchestral works. . . . Prokofieff's Symphonic Suite, 1941 was performed last month by the Erie Philharmonic Orchestra under the direction of Fritz Mahler. This marked the first hearing in the Western Hemisphere. . . . Charles Haubiel has been presenting lecture-recitals in Florida and Alabama colleges.

An innovation in educational music circles occurred during Easter Week when the Music Publishers' Association of the United States, in co-operation with Carl Fischer, Inc., J. Fischer & Bro., and Harold Flammer, Inc., sponsored a reading clinic at Steinway Hall. The purpose was to afford the music supervisors and private teachers of New York, New Jersey, Pennsylvania and Connecticut the opportunity to hear representative new choral publications. The original plan had been to include works for orchestra and band as well, but this had to be cancelled because of difficulties with the musical union.

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Books

HANDEL'S MESSIAH—A Touchstone of Taste, by Robert Manson Myers. The MacMillan Company, N. Y. $5.

Some rather stupendous research has gone into this volume, which takes Handel's Messiah as its starting point and traces its evolution, first performances, influence, tradition and meaning. Lest this sound forbiddingly scholarly, one should hasten to add that as the author unfolds his story it is a fascinating bit of sociology. Myers has gone to contemporary sources for his material; these include letters of various people, newspaper and magazine articles, poems, editorials, sermons and speeches.

Thus we get a cross-section of English history as well as a good bit of musical knowledge. What the Victorians thought and did about Messiah is a wonderful index to Victorian mores. Similarly the age of Pope and Swift and Johnson revealed itself thoroughly in its Messiah criticisms. Mr. Myers also has much to say about Handel's personality and character; he comes closer to the essential truth, perhaps, than Newman Flower in his well known biography. Of especial interest to the music lover are those pages which discuss textual and musical problems of Handel's great score; but of great interest to everybody will be the book as a whole, which is a thoroughly documented, absorbing study of English morals and mores.

For Piano Solo

ALLEGRO ASSAI (Scherzo) and THREE PIECES (Posthumous), by Mendelssohn. H. W. Gray Co, N. Y. $1.25 each.

The Allegro Assai is an arrangement by Ernst Walker of the Scherzo from the String Quartet in F minor. Walker has also edited the Three Pieces, which are of greater interest since they are posthumous works printed for the first time. The first of the three, Im Kahn, is a song to words of Heine which in this edition has been arranged for piano solo. It is a quiet piece in E major, with an opening reminiscent of Brahms' Lullaby. No. 2 is a rather negative Song Without Words in D minor, and the third is a long, fast-moving Canon.

SCHERZO, by William R. Smith. Elkan-Vogel Co., Inc., Philadelphia. 50c.

Using motto themes over an ostinato bass, this Scherzo is a strong percussive piece that builds to a big climax. There are a few rhythmic problems, such as groupings of four notes within a six-eight measure. A pianist with a large hand will have most success with the fifths in the bass.

SICILIANA AND FURIANTE FOR PIANO, by Richard Arnell. Music Press, Inc., N. Y. 75c.

In the key of A minor (approximately), the Siciliana is a melodious and introspective sketch. The Furiante is marked "poco presto" and has somewhat the characteristics of a tarantelle. It is not too difficult, lies well in the hand, and is distinguished by some competent keyboard writing.

SPANISH JAZZ, by David Branson. Oxford University Press. Carl Fischer, Inc., N. Y. $1.20.

This is a clever translation of the characteristics of Spanish music into American jazz figurations. The key is E flat major, and the rhythms are often syncopated. A few chords that are almost tone clusters make their appearance, but on the whole the harmonic medium is not dissonant.

For Cello and Piano

ANDANTE AND FINALE FROM GERSHWIN'S RHAPSODY IN BLUE, transcribed by David Grunes. Harms, Inc., N. Y. $1.50.

David Grunes has made what amounts to a concert transcription of the most famous section of the Rhapsody in Blue. He does not adhere minutely to the piano score and the cello is treated rather freely. The piano, too, is given a prominent part. Grunes starts with the andante E major theme, leads into the agitato e misterioso section, and ends with the fortissimo climax. The cello part is difficult, requiring strong and accurate fingers.

For Wind Instruments

DIVERTIMENTO No. 5, No. 6, and CONTRADANCE IN RONDO FORM, by Mozart; MINUET, by Schubert; MINUET AND MARCH, by Beethoven. Edward B. Marks Music Corp., N. Y. $1.50, $1.50, $1.25, $1 and $1, respectively.

The fifth and sixth Divertimentos are Nos. 3 and 4, respectively in the Marks Wind Ensemble Educational Music Library. All are expertly adapted by Emil Kahn. The Mozart works are scored for 2 clarinets in B flat, 3 trumpets in B flat, trombone and timpani. The Contradance is scored for 3 oboes, 2 horns and 2 bassoons. Beethoven's Minuet and March, for 2 clarinets, 2 horns and two bassoons, is the third movement of a sextet for wind instruments. The Schubert Minuet is taken from an unfinished Octet for Wind Instruments; it is scored for 2 each of oboes, clarinets, horns and bassoons. Alternate instruments (saxophones, cello, etc.) are indicated in all of the above editions.

TWO DUETS FOR CLARINETS (or 2 violins, or flute or oboe and violin), by C. P. E. Bach. Mercury Music Corp., N. Y. $1.

The first of these delightful duets was originally written for flute and violin; the second for two clarinets. As the editor, Josef Marx, points out, both can be played on any combination of instruments as long as they are played musically. "Most music up to and including that of Haydn, with the exception only of specific works, was composed to be performed on whatever instruments were handy." These duets are melodious and grateful to play.

Piano Concerto

CONCERTO No. 2, by Tchaikovsky (Op. 4). Paragon Music Pub., N. Y. Two-piano score. $2.50.

A few months ago, the Leeds Music Corp., made available a two-piano reduction of this same work. Now Paragon Publishers also bring the work to market. Same score, same price. The former has introductory notes and names Siloti and Smit as maker of the reduction and editor, respectively. The Paragon edition lacks notes but is printed on better paper and is clearer. In other respects—that of solo part and orchestral reduction—the two editions appear virtually identical.

CHORAL DIRECTORS

These hitherto unpublished excerpts from "PORGY & BESS" are now available in choral arrangements by William Stickles.

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New Books and Music for the Teacher

Reviewed by T. Robin MacLachlan

Piano Books

Etudes for Every Pianist, edited by Guy Maier, 75c. Eighteen selected studies by Heller, Czerny, Lebert and Stark, Czerny-Maier, Liszt and Chopin. In this volume teachers will seldom find it necessary to add fingering or other markings for the student. The first 21 of 54 pages are devoted to discussion of technical ways and means in the author's interesting style. The studies cover a wide range of technical application and the book is heartily recommended as a modern approach to standard studies for intermediate and advanced grades. Theodore Presser Co.

Kiddies' Delight, by Barry Gray, 40c. All young children will enjoy the songs of the penguin, the panda, the circus seal and other characters, animate and inanimate who people this little book. The unusually fine illustrations were done by the composer. The book appeals to children who play well, to those who sing and to those who merely look and listen. Mills Music, Inc.

Fun With Czerny, studies selected and edited by William Krevit, 35c. These are easy studies, many written in the five finger position. They are selected from the easier studies of Carl Czerny, with the exception of two from the pen of the author. Fun With Scales, 35c. For this book, studies slightly more difficult were selected with the purpose of advancing technic in scale and passage playing. Mr. Krevit is the author of the book, *Music For Your Child*, and the appearance of these two new books is a matter of special interest to teachers of beginners. Each book is sixteen pages in length. Chas. H. Hansen Music Company.

Happy Moments from Haydn's Chamber Music, one of three books arranged by Michael Diack, each $1.20. The other two books are devoted to the chamber music of Mozart and Beethoven. The arrangements are pianistic and some have the sound and feeling of familiarity for the pianist. The great composers of that day often re-used a good theme. Each selection is carefully identified, in the case of Mozart by Kochel numbers. The Mozart volume is easiest to play and perhaps most interesting for teachers, piano students, and amateur musicians. Paterson's Publications, Ltd.

Duets

Balance and Swing, by Charles Repper, 60c. The composer has used the lilting melody of an old square dance tune for this easy and short recital number in F and C major. The tune was a happy choice, lending itself to a fresh and interesting harmonization. C. C. Birchard and Company.

Dancing Tambourine, by W. C. Polla, and April Showers, by Louis Silvers, arranged for piano duet by J. Louis Merkur, each 75c. To a long list of popular pieces arranged for piano duet, two have been added. Anyone who plays popular songs should find either treble or bass parts easy to read and to play. Harms, Inc.

For Piano Solo

A Little Dutch Dance, by Charles Huerter, 30c. This is a first-year piece, a little waltz in G major. Its simple construction allows the pupil's attention to be focused on one of the first problems in phrasing, the slur over two notes. Sam Fox Publishing Co.

Sambalina, Tropical Moon and Africana, by Virginia Pearson, each 30c. Three pieces in the style and rhythm of the Samba, Tango and Conga, respectively. The rhythms are authentic and the pieces as effective as possible, within the limits of second-year work. They may be assigned to children or adult beginners who find the modern concert pieces or arrangements too difficult to play. The composer has added a footnote for each piece, explaining the origin of the dance and the instruments originally used. Schroeder and Gunther, Inc.

Reviewed by HENRY HARRIS

For Violin

The Dawn Greets the Rose, The Funny Clown, The Leaves Are Falling, The Merry Elves, The Sleeping Princess, 40c each, and Arlette, 60c by Gaylord Yost. An eminent violin pedagogue contributes some more worthwhile numbers for students and recitalists. The first five mentioned are in first position, but are not simple in their demands on phrasing, style and feeling. "Arlette" is for the advanced student, in the form of a whimsical and fanciful scherzino. Volkwein Bros., Inc., Pittsburgh, Pa.

In an Eighteenth Century Drawing Room, by Raymond Scott; Body and Soul, by Johnny Green; My Heart Stood Still, by Richard Rodgers; and Canadian Capers, by H. Cohen, B. White and G. Chandler, 75c each. These four representative examples of popular American music have been effectively transcribed by Gregory Stone. In clever adaptations, this is welcome material to the violinist who seeks to entertain with music of this idiom. First piece is published by Advanced Music Corporation, last by Remick Music Corporation, others by Harms, Inc., of New York.

A Fiddler's Compendium, edited by Sandor Frigyes. A collection of 22 violin pieces in the first position by living Hungarian composers, presented with the purpose of relieving the monotony of exercises and naive pieces endured in the early stages of study. Written in the idiom and style of modern music, this work will interest and encourage the forward-looking student who seeks to play contemporary music even though he is comparatively a beginner. Published by Cserepfalvi, Budapest, Hungary.

For String Ensembles

Jalousie (Jealousy), by Jacob Gade, 60c. This well-known number is arranged here for cello by David Grunes, and provides the performer with a vehicle which fully displays his temperament. Play Gypsies—Dance Gypsies, by Emerich Kalman, 75c. Gregory Stone has transcribed and paraphrased this rhapsodic favorite for trio (violin, cello and piano). All three instruments have effective passages of emotional and virtuoso playing. Harms, Inc., New York.

String Americana, Victor Herbert's music arranged by F. Campbell-Watson, two volumes, $1 each. Each volume contains seven favorites from the melodic scores of Victor Herbert. Obtainable in violin-piano arrangement; also various string ensembles with piano accompaniment, such as string quartet, several violins, violin and cello, and numerous other combinations. M. Witmark & Sons, New York.

Songs

Love Is Like a Pendulum, by Gustav Klemm, 50c. A song for medium voice with plenty of charm and a touch of humor. The accompaniment imitates the swing of a pendulum in certain measures, and the words by Beth Brown describes the "yes" of a love affair swinging too often to "no." Galaxy Music Corporation, N. Y.

I've Got Today, by John Tasker Howard, and Since I Saw the Light, by Harry Jentes, 50c each. Both of these songs are in the general form of a popular song with a stanza and refrain section, but are written with some seriousness of purpose and style. The second song is well suited for a religious group. Both in medium voice. Robbins Music Corporation, N. Y.

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IN SCHOOLS AND STUDIOS

(Continued from page 19)

Lenox-Darcy Singers Heard

Among singers from the studio of Lucie Lenox-Darcy is Hazel Herenberg, choir director and soloist for St. Luke's Methodist and First Congregational churches (united now), Newark, N. J. Marilyn Martin, soprano, is regular soloist in the Elmhurst, N. Y., Baptist Church, and William Miller, tenor, at the Baptist Temple, Brooklyn; he was soloist at the Burroughs-Miller wedding. Recently returned from Washington, D. C., is H. Rubin Morales, baritone, who sang Spanish songs with the J. E. Streat Carnival there. Ruth Urana, soprano, is a member of the Theatre Guild's musical play Allegro.

LUCILE KELLOGG
(Photo by Voss)

Lucile Kellogg Coaches Voice In Waycott Production Studios

Lucile Kellogg is in charge of voice teaching, coaching and restoring of lost voices in the Waycott Production Studios in Steinway Hall. The Kellogg Gems concert series, heard for the last three years at the West Side YMCA, is to be previewed every other Sunday evening at 8:30 p.m. over WBNX, with Miss Kellogg interviewing the recitalists. The Kellogg Gems and the Waycott Productions are intended to open the door for young artists to the stage, concert and radio. Miss Kellogg's background includes study in America with Adelaide Gescheidt and others, and in Europe with Reinhold Herman. She has sung in this country and abroad in concert, opera and radio.

Molitore Students' Activities

Students from the studios of Edward and Camilla Molitore have been active. Wilson Jones won first place among the basses for the New York district in the auditions held by the Associated Concert Bureau and made his first appearance in Carnegie Hall on April 23. He is a regular member of the choir of the Church of the Heavenly Rest on Fifth Avenue. Harriett Dearth Pruski, coloratura soprano, gave a recital before the Chelsea Club of Ridgewood, N. J., on April 16. Vinette Boyce, contralto, has been on tour with the San Carlo Opera. The road company of Call Me Mister had Suzanne Williams in the lead in Chicago. The New York cast of Make Mine Manhattan includes William Randall. Otto Slatinsky sang Germont in Traviata with the Universal Opera in Chicago. Jacqueline Mead, soprano, gave a recital before the Triad Club in Linton, Ind., and sang other engagements in Indiana last month.

SCHOOL NOTES

Herta Sperber Shilton has been appointed to the faculty of the Rhode Island Conservatory of Music, Providence, R. I., where she will teach voice and opera.

William Horne was tenor soloist in Toscanini's presentation of the Beethoven Ninth Symphony on April 4. The New Friends of Music will present Alice Howland in songs of Mahler and Brahms. Lore Meyer Schick will take the soprano part in Verdi's Requiem at the South Carolina Festival under Carl Bamberger. The three singers are from the studio of Robert Korst.

Fernand Martel, French-Canadian baritone, who on 24 hours' notice stepped into the role of Pelleas in Pelleas and Melisande with Maggie Teyte at the New York City Center, is a singer from Queena Mario's studio.

Claremont Summer Session, Claremont, Calif., June 21 to July 30, will revive after six years the Institute of Music under Lee Pattison, composer, concert pianist and professor of music at Scripps College.

April recitals at the Mannes Music School included programs by Irving Spice, violinist; William Harry, cellist, and Bella Medoff, pianist, on April 13; and Marcella Eisenberg, violin, and Lilian Kallir, pianist, April 16; Frank Sheridan, pianist, April 26.

Sidney Harth, violinist, a winner in the Naumberg Musical Foundation awards of this season, graduated last June from the Cleveland Institute of Music, where he studied with Joseph Knitzer, winner of the Naumberg prize in 1934.

LUIGI GIUFFRIDA,
teacher of prominent singers, among them Martha Larrimore, who sang the leading contralto roles in Trovatore, Carmen and Aida at the Chicago Opera House, and recently finished a concert tour with Charles L. Wagner's A Night in Old Vienna. Miss Larrimore made her first New York appearances with the San Carlo Opera in Aida, April 23, and Trovatore, April 25. (Photo by Polito.)

Nine Win Guggenheim Fellowships

The John Simon Guggenheim Memorial Foundation has awarded 112 fellowships to American and Canadian scholars and artists in the 24th annual series of fellowship awards made by the foundation. Researches into the history of music will be carried on by four fellows: Dr. Stephen Davidson Tuttle, associate professor of music, University of Virginia, who is to prepare a book on the keyboard works of the English virginalist composers; Dr. Otto John Gombosi, assistant professor, department of literature and fine arts, Michigan State College, to study certain popular patterns of Renaissance music and their tradition in England and America from Elizabethan times to the present; Dr. Erich Hertzmann, assistant professor of music, Columbia University, to make a study of Beethoven's autograph compositions and sketches; Dr. Bertrand Harris Bronson, associate professor of English, University of California, to prepare a musical-literary companion to Francis James Child's English and Scottish Popular Ballads.

Music composition will be carried on by five fellows: Leon Kirchner, composer and lecturer in music, University of California; Dr. Herbert Owen Reed, composer and associate professor of music, Michigan State College; Romeo Cascarino and Nicolai T. Berezowsky; and Hubert Weldon Lamb, composer and associate professor of music, Wellesley College. Edwin Denby, writer and critic of the dance, will make a comparative study of the ballet in Europe and the United States.

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BRUNO WALTER REHEARSING.
The musical adviser of the New York Philharmonic-Symphony working with the soloists for the Beethoven Missa Solemnis, which he conducted as the final offering of the season by that orchestra, assisted by the Westminster Choir, April 15, 16 and 18. L. to r., standing, William Hain, tenor; Nan Merriman, mezzo-soprano; Lorenzo Alvary, bass; and Eleanor Steber, soprano. (Story, page 13.)

MURRAY KLEIN,
violinist, has returned from a countrywide tour of 23 concerts with Morton Gould and the Columbia Recording Orchestra. He made two appearances this spring on the Kellogg Gems at the Little Theatre of the Westside YMCA. Mr. Klein plans a series of Town Hall recitals, featuring unaccompanied works of Bach. He has made his own transcription and arrangement for two violins of the fifteen Two-Part Inventions. He is an artist-pupil of Jascha Fastofsky. (Photo by Leonard Studio.)

ESTHER PAYNE
receives congratulations from Tauno Hannikainen, under whose direction she appeared as soloist with the Chicago Symphony Orchestra recently in Moszkowski's Piano Concerto in E Major. (North Shore Photographers.)

CHARLES ZAKAIB,
American baritone, recent soloist in New York and New Jersey performances of the Bach Cantata No. 11 and Moore's The Darkest Hour. During the next several months the singer will be heard in concert on the Pacific Coast. (Photo by Bruno of Hollywood.)

MADRIGAL GROUP
rehearsing at the Norfolk Music School of Yale University, which is holding another summer session this year, June 28 to Aug. 6, at Norfolk, Conn.

GERTRUDE NOBIS,
soprano, was a Times Hall recitalist this season, with her teacher and coach, Anthony Paganucci, at the piano. She has also appeared before clubs and societies. (Photo by J. Abresch.)

(Below) BROOKS McCORMACK,
the American tenor now singing in Italy, is shown here at a rehearsal of La Traviata for a performance in Oleggio on March 19, with soprano Lina Pagliughi. McCormack has appeared in several performances of Boheme and Madama Butterfly in Parma, Verona, and other Italian cities, and is scheduled to sing the Duke in Rigoletto during the open-air opera season in Trieste this summer.

(Below) WINIFRED HECKMAN,
mezzo-soprano, appeared recently with the San Carlo Opera at the Center Theatre, New York, as Suzuki in Madame Butterfly, Maddalena (Rigoletto), Lola (Cavalleria Rusticana, Mercedes (Carmen), and Siebel (Faust).

→

RODERICK PINKERTON,
tenor, a member of the cast of Romberg's Up In Central Park at the Hollywood Bowl, made his New York recital debut in Town Hall in March.

LOCOMOTION IN NEW MUSICAL TERRITORY.
Grant Johannesen, pianist, and his Eskimo chauffeur in Fairbanks, on a recent concert tour of Alaska.

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